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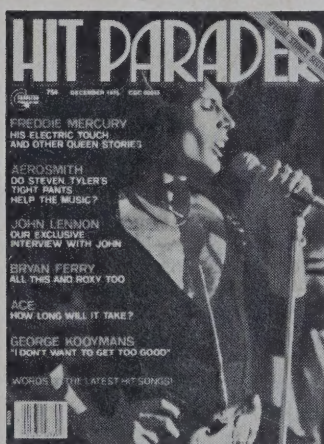
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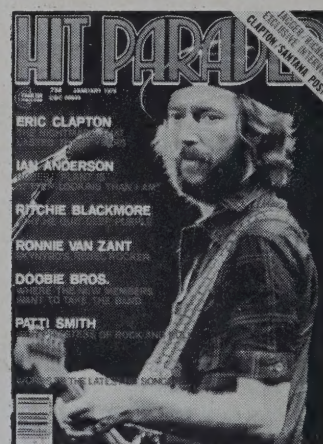
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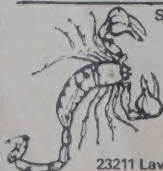
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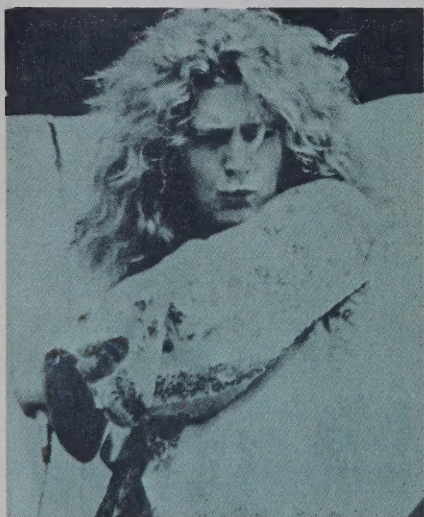
Loves Zep

Dear Hit Parader,

I am very grateful for your articles on Led Zep. Although it has never been my good fortune to have seen them live, I have followed and been overwhelmed by their vinyl wanderings since 1968. They are beyond a doubt the greatest grouping of talent I have ever heard. I eagerly read everything I can find about the band and have lined up for days waiting for tickets which were sold out before my turn came up. I will wait again although they only play Vancouver, Montreal and Toronto and never my hometown of Ottawa.

Yours,

Doug Bird
Ottawa, Ontario
Canada



Dear Hit Parader,

You win, I'll take my nose out of the air. Last week, in sheer desperation, I stopped at the magazine rack of a small, Midwestern drugstore and picked up my first issue of your magazine. I was pleasantly surprised to find an in-depth article on Robert Plant and some up-to-date trivia concerning Led Zeppelin. (June 1976)



Neal Preston

Much to my surprise, and subsequent delight, I also discovered the letters from other readers. Some of those letters slay me. I can't decide whether they are: 1. from a real person 2. from an ego-deflated Hit Parader writer living in a small broom closet or 3. Ann Landers.

Have any clues?

Regards,
Carilyn Barnes (et al)
Black Forest, Colorado

Dear Carilyn,
All of the above. (Ed.)

Dear Hit Parader,
You should be given an award for "The best pix of Plant." I haven't seen such fantastic pictures of such a foxy man in a long time. Keep up the good work, and I'll try and keep my blood pressure down. Zep is the best.

No. 1 Zep Fan From Detroit
Toni Breton
Detroit, Michigan

Dear #1,
The recent pix of Robert Plant

were taken by ace photog Bob Gruen. Thought you'd like to know. (Ed.)

Etc.

Dear Hit Parader,

Is it true that Alice Cooper got married? If he did, who did he marry and when did he get married?

J.M.
Chelsea, Iowa

Dear J.M.,
Alice married Sheryl Goddard in Acapulco recently. The rings that they exchanged, incidentally, were onion. (Ed.)

Dear Hit Parader,

Could you possibly tell me how I can get a copy of *Punk*?

Thanks,
Michael A. Monko
San Francisco, California

Dear Michael,
You can get Punk by writing to Punk, 356 Tenth Avenue, NYC 10001. (Ed.)

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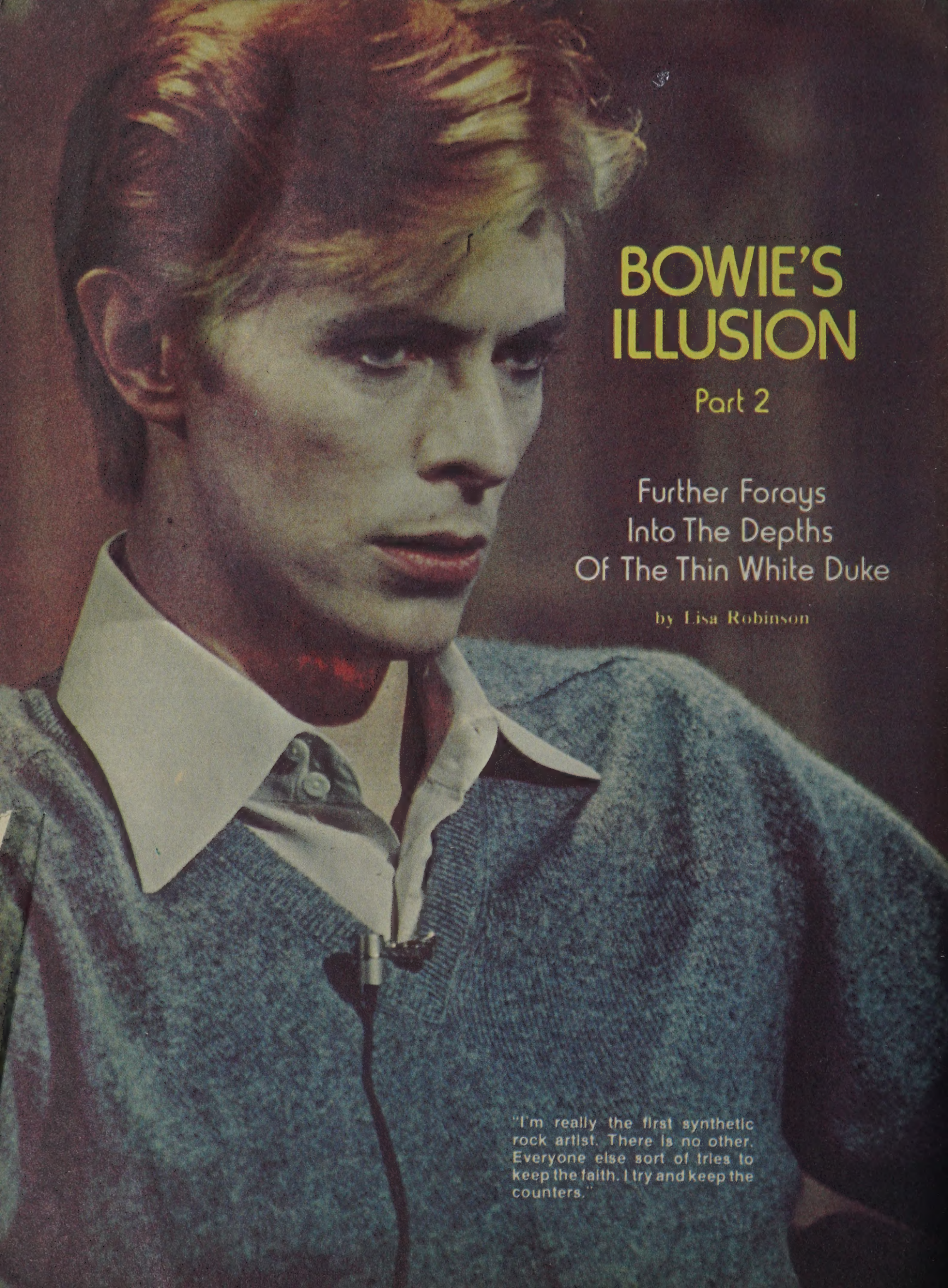
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BOWIE'S ILLUSION

Part 2

Further Forays
Into The Depths
Of The Thin White Duke

by Lisa Robinson

"I'm really the first synthetic rock artist. There is no other. Everyone else sort of tries to keep the faith. I try and keep the counters."

"I do what I'm doing very well. I'm a good synthetic. I'm really the first synthetic rock artist. There is no other. Everyone else sort of keeps the faith. I try and keep the counters. I'm very good at that. I'm even better than ... Oh, you fill in that."

* * * * *

What first turned you on to illusion? A film? A magic set? Aha - quick flash of recognition here: "Illusion for it's own sake," he says. "Seeing my brother do coin tricks in his hand and making them disappear ... Then seeing him do it in front of other people, and seeing their faces ... Sixpences appearing, under the pillow if you'd put a tooth under it. That kind of thing."

About films: "I've been saying for an awfully long time that creative people in rock and roll would go toward films ... I do think the energy in rock and roll can be translated into other mediums. I don't want to go and see a rock and roll film, and I don't even care if someone in a film is a rock and roller or not. Just something young, that's all, something young. Something very naive about the culture of acting, people getting in front of a screen and trying to be like Montgomery, or Brando ... those kind of people. And not doing it very well."

(On the Dinah Shore show, a clip from "The Man Who Fell To Earth" was shown. If a four minute segment can be any indication, David is very good in it. He looks gorgeous on the screen, and again, seems the alien. Sort of a Laurence Harvey kind of alien.)

"It's a good film," he says, and when

"After an interview I always feel ... 'oh, did I tell them enough about myself,' 'were they impressed enough,' 'do they know I'm a man of many talents?'"



"I wish I was a farmer ... do something wholesome and invigorating," he laughed.



"Why did you run those
pictures of my teeth?? It
looked like something out
of Dentist's Journal..."



AEROSMITH SAVOR SUCCESS

(Or, "Duck Soup" With Steven Tyler & Joe Perry)

by Lisa Robinson

Proof of the Pudding is one of those upper - East-Side "trendy" restaurants (that means expensive). Assembled for dinner are Steven Tyler, Joe Perry their respective ladies Julia Holcomb, Elissa Perry; publicist Laura Kauffman, and myself. There's alot of "What are you having? Escargots? I LOVE Escargots!!", "Can I have two appetizers??", and then Tyler turns to me and says, "Oh, did you get me in trouble with my family for that last *Hit Parader* article."

What?

"Mmmm," he nods, "something about the bathrooms on the airplanes ... sex..." Oh, that. Well, tell her you make that stuff up because it's good copy. "Hey, listen ... I say they love it, we love it..." The headwaiter stands threateningly over me. Madame would like to order ... Oh, okay. Make it an avocado vinaigrette, chicken francese. "Chicken New Jersey?," asks Elissa, incredulously. Laura interjects at this point that the tickets for Pon-

tiac, Michigan - for the 80,000 seat Dome Stadium - were sold out the first day tickets went on sale. "We never played as headliners for that many people. We performed in front of 60,000 people with The Faces," Joe says, "but as headliners ... this is the first time."

Do you like doing those huge things? "Ummm, not really," Joe says, "but what can you do? You can't play a theater for five weeks. We tried it in Boston, we held off going into the Garden and did three nights at the Music Hall, to accommodate all the people. It's getting so that for sixty thousand people to see you, if you did five thousand seat halls, well - you'd be on the road for two years just with one show..."

"It's the same thing in New York," Joe adds, "in New York also, you have to be especially careful, because you can easily get burned out in New York." "Sure," Laura says, "just look at them after two weeks here, recording." I offer that I

think they look great. "That's because I've just spent the last three days on my back," mumbles Joe. "I'm trying to avoid getting pneumonia," says Steven. "This crabmeat is really good," ventures Elissa.

Aerosmith were in New York recording their next album at The Record Plant. At first it was thought that the LP would be titled "Aerosmith Five". Why? "Because we really have recorded four albums since we have one in the can, so this would be sort of our fifth," was Joe Perry's rationalization. (There are also five people in the band, get it? No?) Anyway, it was changed to "Rocks" (hopefully it will *not* be changed again by the time you read this), and information on the LP was rather hazy, as it appeared that the band was not exactly speeding along with the writing and the production of the record.

"I'll have an avocado with shrimp, please," says Steven. "That's an avocado with baby shrimps and lime sauce," the



Leece Black Childers

"We wouldn't know how to tell you how we record our albums..."



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"When I heard 'Dream On' on ABC Radio, that was it. I couldn't believe that, because I grew up with it..."

waiter clarifies. Is that garlic with those mussels? Mmmm, garlic ... Do you want some mushrooms? These escargots are great ... Errr, perhaps we should get back to how many tracks are on the album? Is there a concept to this one? Who wrote most of the lyrics?? Zzzz.

"We wouldn't know what to tell you anyway," laughs Joe. "We have to listen to it the next day to hear what we did..." "Some of it's been pre-conceived," said Steven. "Very little," adds Joe. "We put a whole lot of stuff down," he continues, "and then we listen to it the next day. We don't let the pressure of the deadline bother us. But there would be no album if there was no deadline," he laughs. "We're supposed to do two albums a year, and we've done one a year." What about a live album? "We're going to do one this year," according to Joe. "I think they're going to record us at Pontiac Stadium," Steven said, "because it's going to be a really heavy show, sold out and all..."

A discussion follows as to why the band hasn't been to England yet. Bombings, rockstars leaving, even Ray Davies maybe, problems in Jamaica, soon New York will be the only safe one, Boston isn't even safe except for the Ritz-Carlton. "We got married there," Elissa reminds me.

What do you boys think of Kiss?

"I'm really glad that they're doing good," states Joe.

"May I remind you," interjects Laura, "that a year ago a certain lead singer said in another magazine that he felt sorry for a group who wore makeup and then took their makeup off and nobody knew who they were?" "Oh, that's something else," says Joe. "Wait a minute," says Steven "I just saw Ace a week ago running around Yonkers...." Ace, which one is Ace? "The guitar player..." No, that's Paul... "Paul is the lead guitar player, Ace is the other guitar player..." "Which one is the one with the star on his face?" "That's Gene, he's the one with his tongue always out..." "Gene, I love Gene." Oh, he calls all the time, he's terrific, he talks about comics and science fiction and other bands ... "Who, Ace?" No, Gene ... "I just saw this girl the other day who said his tongue was really long..."

ANYWAY. So, you don't feel any sense of competition with them ... "No, I don't think so," says Joe. Is there anyone you do feel competition with? The Stones? Led Zeppelin? The Who? Anyone you still sort of idolize ... or like to go see ... or listen to ... "No, not really," Joe answered, not anymore. Sometimes I like to listen to Brad, our guitar player."

To turn to "Dream On" for a moment, (continued on page 42)

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ROCK & ROLL HOTLINE



Mary Alferi

Aerosmith were recording non-stop, all night long until nine in the morning to finish their LP "Rocks" in time to go back out on the road. "It's our best album," said guitarist Joe Perry. "It's louder, faster, flies harder, jumps farther. It's really wearing its P.F. Flyers."

Aerosmith recorded their concert when they headlined at The Dome, in

Pontiac, Michigan. It's not for a specific live LP, rather they'll include the best tracks on a future album.

While recording at The Record Plant in New York, the band ordered raw fish in nightly from their favorite Japanese restaurant, Sushiko. The restaurant owners requested a photo of the band to hang on their wall - right alongside the pix of the Boston, and St. Louis Symphony Orchestras.

The album (out any day, possibly by the time you're reading this) will feature five perfect diamonds on the cover against a background of black velvet. You don't even get to see the group's likeness until the inner sleeve; it's a portrait of the band onstage done by artist Teresa Stokes, as well as some candid snapshots that the boys took of each other. Already titled songs at presstime were "Tit for Tat", "Get The Lead Out", "Home Again".

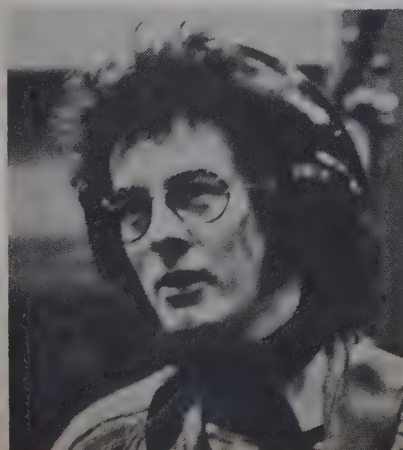
Gene Simmons said that in Harrisburg, Pa. a group of religious fanatics surrounded the hall outside a Kiss concert chanting, "Get the devil out of Harrisburg!" "I guess they thought I was the devil," marveled Gene who couldn't be sweeter.

Kiss fan loyalty is so intense, added Simmons, that "whenever anyone writes a bad article on us, the kids bring it to the show and burn it in front of us." Marvel Comics writer Steve Gerber (he does "Howard the Duck") saw Kiss for the first time in Toronto last month before he began work on the special Kiss comic book. And screenplays are still being considered for Kiss' first film project.



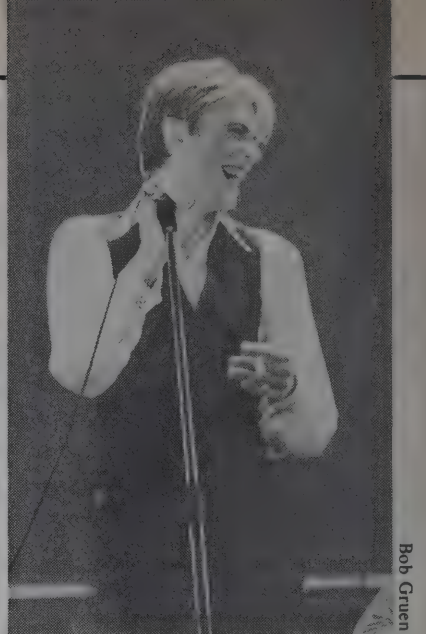
Richard Robinson

When the band returns from their first European and English tour, they will rehearse in an airplane hanger for their US summer dates. For those dates, Kiss will employ all new costumes, stage effects, staging, and show concept. This should be something.



Bassist Noel Redding kept a diary all during his years with Jimi Hendrix, and now he's thinking of publishing it as a book. "I think all the posthumous Hendrix books and lps are disgusting," Redding said while on tour in the US with his own band. "They just took me and drummer Mitch Mitchell off the tapes ... and added studio musicians. But I have all the history written down accurately ... after all, I was there."

"I'd have to have a lawyer go over the whole thing carefully," he said, "and people can have a go at me if they like, but it's all the truth."



Bob Gruen

David Bowie's US tour ended with a triumphant Madison Square Garden concert. That show was perhaps the best of the tour, easily the best for Bowie in Manhattan. "It was good, wasn't it?," smiled David at his post-concert party. "I was so nervous though. Between the end and the encore I thought I would throw up..."

At the party with David (and indeed, for the entire tour) was Iggy Stooze. David revealed that he'll finish Iggy's album in Switzerland and Germany. "It'll be a Bewlay Brothers production," said Bowie, "and then we'll make it available to whoever offers us the best deal."

Before David departed on the liner Leonardo da Vinci for his European tour, he wanted to screen "The Man Who Fell to Earth" for friends. He invited Mick Jagger, John Lennon, and had intended to fly Marc Bolan in from London. But at the last minute there wasn't a print available. So Bowie had to wait until he got to London - in the midst of his English concerts - to see his screen debut.



Elton John - recording in Toronto - dropped in to see Maria Muldaur's concert. "I've loved you since 'Pottery Pie'," E.J. told Maria. "How'd you get a hold of it?," she asked him, "they only pressed five thousand copies."



Because The Ramones have a song with the lyrics "Beat on the brat with a baseball bat", Sire Records wanted to give away mini-baseball bats as promotion. But the manufacturers of Louisville Sluggers didn't want the offensive lyrics on the bats lest people consider the bats as weapons. So they'll read simply, "Ramones".

Lead singer Joey Ramone is another New York-based musician who cannot believe all the bands from out of town who have converged on the Bowery rock and roll club CBGB. "I just think of it as a neighborhood bar," he confided, "but I guess it is kind of like the Cavern, in Liverpool, when the Beatles first started there."



Bob Gruen

Backstage at "The Saturday Night Live" TV show, Paul Simon asked Patti Smith: "How long is your spot?" "Long enough to get me into trouble," she answered. "Are you going to get into trouble?" he asked. "I hope so," she replied.

Presidential Press Secretary Ron Nessen accepted Patti's gracious offer of Chablis when he ran out in his dressing room. Patti sang "Gloria" and "My Generation" - and on the latter, she obviously had to change some of the words ... what she did, was change them to "I don't care for censorship." When she wished CBRB "Happy Easter" over the airwaves, the crowd that was gathered around the two color tv sets at the Bowery club cheered.

Patti has gone off to Europe for her very first dates there ever. In Pairs she performs at the dancehall featured in "Last Tango in Paris", in London she'll do the "Old Gray Whistle Test" and the Roundhouse. When she returns, she'll go into NY's Record Plant to record her second album. Rumors are that the producer of that album will be Jack Douglas.



Andy Kent

Paul Rodgers says that he won't record a solo album, and there's nothing frustrating musically in his relationship with Bad Company. "I think I could do anything from juggling to trampoline work with this band and they wouldn't mind." (See Rodgers feature in next Hit Parader.)

Ron Wood recorded a track with Bob Dylan for Eric Clapton's next album. "We stayed up for two days in Miami," said Woody, "and listened to every Dylan song ever written. He asked me to go on that Rolling Thunder Revue tour, but I can't." The reason Woody couldn't, was that he was off to Europe with Mick Jagger for the start of the Rolling Stones tour.



Directly after they opened for The Who at Anaheim Stadium, Rufus flew by Lear jet to their sold out Atlanta Omni Stadium concert. And who says there are no showmen left? Rufus manager Bob Ellis (also manages Billy Preston, Ron Wood) wanted Chaka Khan to come onstage for her New York Felt Forum concert riding a white horse.



Peter Townshend was in the audience dancing for Dr. Feelgood at the Roxy ... Queen could not leave their Japanese hotel without a fleet of bodyguards, such was the hysteria for that group in that country ... Keith Richards and Anita Pallenberg have had their third child, a boy named after a great Irish king ... Tara ... Bob Dylan has requested permission to go and do concerts in the

USSR this summer. The "reference" song he gave was "Hurricane" ... James Taylor toured Europe with Linda Ronstadt - although each had their own backup band. And Linda went to Tucson, Arizona to record a song with her father (who owns a hardware store) and brother (a policeman), to be included on her forthcoming LP ... "Saturday Night Live" star John Belushi did a very con-

vincing impersonation of Joe Cocker with Bobby Newirth and Friends at NY's Other End ... Sonny & Cher may do a live LP together ... Elton John, Bernie Taupin, Alan Aldridge are readying an animated film based on "Captain Fantastic & The Brown Dirt Cowboy" ... Bruce Springsteen was the first rock artist to perform at the Grand Ole Opry in Nashville. □



TALKING HEADS

Speak Out

by Trixie A. Balm

Fun, young, soopa-cool ... so far out they're in.

Call me naive. Foolish, at very worst: in my mind, Andy Warhol heroizes on. Even to the extent that I sometimes like to pretend I'm Andy. You know, owlsh pink plastic glasses, hair stripped a colorless white; deadpan, asexual, the whole bit...

I sit in front of a smoldering fireplace (around Christmas) and imagine I'm Andy Warhol, keenly observing the goings-on whilst ensnared in conversation with some earnest young person. I pick out interesting little nuances of social interaction (like eye-rubbing and furtive scratching) and let each image register and whirr inside my brain like a Waring blender on 10, slip 'em a shy absentminded grin, and disappear from the party soon afterwards. Retiring somewhere relatively calm to do something constructive like reading or singing or assembling model airplanes *because parties, like most aspects of life, are boring.*

Talking Heads are no strangers to such logic: as recent alumnae of the Rhode Island School of Design (Risdee), this New York Underground poprock trio on the rise holds true to a Warholian sense of detachment ... So far "out", they're "in".

Termed an "intellectuals" rock band, Talking Heads are "Cuter than the Bay City Rollers," according to James Wolcott of the *Village Voice*. Richie Goldstein, editor / writer / sometime rock crit for same publication, says the T-Heads are "Wild-eyed and anything but innocent — a great band!" ... So earnest, besides.

Fun, young, soopa - cool — the trendsetting Talking Heads started wearing black and white as their onstage colors 'way back when, before everybody else, a year and a half ago, when they

banded together with Martina Weymouth on bass, drums by Chris Franz, and guitarist David Byrne on vocals, in-between song patter and floating kneecap antics. The Back to Basic Black & White fad having been confiscated and worn thin, T-Heads maintain characteristic Cool in their usual wraparound Polaroids and simple wardrobe of quality clothes in solid primary and secondary colors — leather coats, pure cotton shirts, white capezios, — the sort of functional apparel Talking Heads have worn for years on end.

Martina Weymouth told *New York Rocker*: "I don't try to be useful —" wisely rejecting this widespread neurotic notion that you've got to be busy, get worried sick and overdrive in order to feel worthwhile. To Tina, a person is a person; Femlib is no more than a means to an end. More than jewels or furs, Tina would prefer riches spent on all sorts of useful gadgets. She likes machines best. Schmaltz occupies no space in Tina Weymouth's psychological makeup. She's dry, poised, intelligent; sexy, not always lucid: Talking Heads' spunky cute bassist with the tragic blue eyes in the bobbing blond head.

Trapdrums and vibes are pummeled out by Chris Franz, a cherub - faced redhead (5'10" or thereabouts) who's funny, urbane, sybaritic, genuinely sweet. "What should you say about us?" Chris mused over the phone, "Just the usual — you know, we're well - educated, have been fond of pop music for a long time, not snobs yet we do have a different background than a lot of the up - and - coming New York Bands."

"Do you mean, like, the Heads are classier, more cultured than your average Gotham City punkrock hopefuls?"

"Well, decide for yourself: I was born in Kentucky. I'm 24. My father's now an Army admiral ... We used to move around a lot when I was little — but weren't exactly Army brats in the classic sense because my mother, well, she was kind of a Southern Belle and wouldn't stand for us living any—"

"—thing but comfortably, that is, off-base?" I interjected.

Chris chuckled. That was partially it, sure, but it had more to do with his mother's refinement and the lifestyle she was accustomed to, coming from a well - to - do family.

"Tina was born in California," Chris went on. "Her mother was French, so they spent a lot of time in France ... Tina has two brothers and five sisters; she's third - oldest. Her father's a retired Navy Admiral, so they moved around often and were rather wealthy too."

Fine, I nodded, jotting notes. How about David Byrne?

"Oh, he's younger than Tina and I ... Born in Scotland, moved with his parents to Canada at an early age, lived there 'til he was about seven or eight. Then they moved to Baltimore — David was once part of the Baltimore Avant - garde (John Waters and Divine, "Pink Flamings," "The Diane Linkletter Story")." Pause for breath. "What else would you like to know, Trixie?"

"Hmm. How's about a few direct quotes on how the group got started — just to clear things up?" Not that Chris, Tina and I are strangers by any means — we spent a fun - filled afternoon apple - picking last October, went to the same Halloween party (Tina's older brother hosted), and tend to wind up at CBGB's concurrently at least twice a month — but my memory's not so hot. Besides, we get high a lot whenever we're together — ex-

cepting David Byrne. He's one of those freakily "normal" people, creative and wacked-out sans drugs. The times I've spent over Talking Heads place, a spacious longer - than wide one-room studio with high ceilings and huge frosted glass windows, Tina, Chris and visitors, myself included, would sit around to chat, smoke, drink; David would be seated in front of the portable TV, chuckling to himself over some inane Fifties "B" flick.

Optical illusion - wise, David Byrne's stage manner is disconcerting because he looks so wholesome and well - integrated ... but, something's a little off. The blankness of his stare, perhaps? Or does the quaver of frightened restraint in his voice give it away? In certain respects, David reminds me of an emotionally disturbed young man I know, unable to quite cope, shy and forlorn — and so unnervingly intelligent. "Post Electric Shock" rock without a doubt, as Mary Harron observed in *Punk #2*.

"How Talking Heads got started? Well, Trixie, as you know, we were all artists, working in the visual and conceptual arts; became disenchanting, actually bored, with the contemporary Art scene — so we decided that pop music would be the most fun, accessible way of communicating... Expressing ourselves to the most people."

"Well Chris, you certainly *do* have an ardent fan ship..."

TALKING HEADS Live At The Kitchen, A Soho Art Gallery, Mid March

Over two hundred are thronged inside, cross - legged and side - saddled on the floor; some seated on folding chairs or standing in back of a bare studio just roomy enough to rule out excessive neck craning. Since the event's being videotaped in color, up front five tall hot spotlights beam, facing a powder blue backdrop. Presently, three beautiful, haggard youths in loosefitting charcoal black slacks and long sleeved cotton shirts

— Tina in electric blue, David in leaf green, Chris in hot pink - take to their respective instruments onstage.

The set's launched with customary Talking Heads savoir - faire: sharp snare drum beats, ululating basslines, '60's tremelo guitar, tension building. "For Artists Only" opens the show (and what could be a more fitting song for the Heads' musical debut in Soho) amongst diverse company — scruffy hippy - dippy longhairs and hipster fringe Bloomie's bunch-ers; journalists, photographers, fellow musicians and artists. — Even Tina's and Chris' parents are there to celebrate this glad occasion.

The first tentative reverberating strains from David Byrne's cheapo electric guitar (he's got two bargain-bin special guitars with amazing sounds — one's a solid - body Fender electric, the other's a steel - string acoustic w/pickup) are met with bated excitement. Stranger and fan alike have flocked citywide for this moment: to hear David's controlled frustration spat in the lyrics of "For Artists Only":

"I'm painting / Painting again
I'm painting / Can't see it 'til it's done..."
all the while dipping crosstage scissor - kneed, unselfconsciously, as if somebody had switched his Desenex for itching powder moments prior to performance. "For Artists Only" breaks into intervals of isolated calm, measures where bass and rhythm guitar lap against each other in langorous, silky runs — then gallops into frenzied precision, drums and guitars churning music straight out of an "007" or "Man from U.N.C.L.E." rerun. Viva la Sixties rock au milieu de maintenant! Second tune into the set, "First Week/Last Week Carefree" gave Chris a chance to stretch his legs and demonstrate his vibes - playing proficiency. The song's a true mood piece — like all the T-Heads' better material — capable of transporting the listener anywhere (to the pink coral shores of Tahiti or dim rain - sopped Village alleys) in the wink of an eye. Well, almost...

"So, exactly how long have you-all been together, Chris?"

"Well, Talking Heads — Tina, Dave and I — have been playing together over a year ago last January. Before that, David and I were in this band called the "Artistics" ... played Risdee dances and parties. We had a different sound and style then: loud. Abrasive. Unsubtle. That was when we started writing — songs like "Psycho Killer," "Warning Sign" ... Now we're trying to refine our songs and make them more accessible to the public."

Talking Heads have honorable Hit Singles Band aspirations. By no means purveyors of mindless schlock, their songs concern people and distance — the distance that distinguishes but needn't always divide. Byrne compositions have titles which pretty much convey T-Heads' message: "Love Is Like a Building on Fire," "I'm Not In Love," "Girls Want to Be With The Girls," "I Wish You Wouldn't Say That," "No Compassion," "Stay Hungry". Yet a lingering romantic edge underlies this impassioned attitude. In addition to alternately gripping, intense, painfully groping *original* material, Talking Heads have taken on the tricky feat of doing justice to Golden Poprock Hits of the '60's. Righteous to a T, the Heads deliver terrific renditions of "1-2-3 Red Light" (1910 Fruitgum Co.), the Troggs' "Love IS All Around," and bring the honky-tonk classic "96 Tears" up to date and back on its feet — all with a magical touch of CBGB neo-classicist charm.

Equally charming about Talking Heads is their collective philosophy, much akin to that of good ol' heroic Aahndee. Beyond imitation, reproof and guilt, Talking Heads don't allow mundane troubles the leverage to disturb ... They just want to reach the masses coast - to - coast via rockart.

As soon as Talking Heads are signed to a label and they make it on commercial radio it'll be wonderful — like Patti Smith, young blood in heart soul and brain for the noblest causes: Rock and Art. Talking Head deserve to make it, for as Warhol says: "Making money is art and working is art and good business is the best art." □



David - part of the Baltimore avant-garde ... Tina - She likes machines best ... Chris - "we're well educated".

RECORDS

by James Spina

'SPINADDICT'

Let's get things straight and valid right from the start. I'm hopelessly addicted to records. The pursuit and perusal of discs has been an almost lifelong crank in my being.

My fingertips are dust ravaged from schlepping through bargain bins. My walls are overflowing with the vinyl substituted in place of buying meal money. The main momento of any vacation I go on has to fit on a turntable. I wouldn't think twice about missing a major concert if there is a first chance to listen to the latest (you name it) album.

The format of this column will be dictated by that lust. I've always felt that it is important for you, the reader, to be well aware of a critics views in order to properly evaluate any written opinions. This feel for background becomes most important when dealing with a number of short reviews each month. If you get a taste of what I love (and hate) on a running basis you can then gauge my impressions in helping you to buy or avoid albums.

Records have become a most expensive venture. We might as well get it out front immediately, that I get a great many of mine for free. Don't let that bother you because I

still spend far too much money on records so I know the meaning of gyp. The short reviews will carry no grading system because I want to be felt through words instead of lame letters or numbers. The format will have a number of variations. If I think something is worth it (good or bad) you'll get reams. If space or deadline timing is tight I might tack on a list of recommended or condemned. If I miss something you might hear about it months later. We'll ramble into cutout bargains, used records, cover art, labels and just about anything the normal record scavenger might venture into.

If you think I'm being unfair about anything let me know. (for instance, disco-kids get ready for rage because this kid thinks that sound has heaped a great disservice to the meaning and makers of soul). Tell me why you think my brush off of a Barry White sucks. If I've been overtly short with one of your faves let me hear it and I promise you I'll deal with you (if not in this space then through personal correspondence). I want you to know, love and hate me and I want to do the same right back.

OK, spinaddicts let's start listening and writing together.

WINGS "AT THE SPEED OF SOUND" (Capitol) If this was up to



the quality of the last two Wings efforts the whole of this column

would have been Paul's. As is it's strictly a holding pattern at a slightly lower altitude. Linda's "Cook of the House" really hurts and Denny Laine is below expectations on "The Note You Never Wrote" but Joe English on "Must Do Something About It" and Jimmy McCulloch on just about everything he touches hint of stellar things to come. Paul's still too hung up on 'ditties' but the fact that he knows it (Silly Love Songs) is mildly engaging. Cover Question: Is the second picture of Paul reacting to the impied reactions of the second picture of Linda? Buy it and beat out the reunion rumors.

SAILOR "TROUBLE" (Epic) According to them:

'The old cobblestone street echos of

feet like distant reminders of the town the girls, the bar full of sailors and the old nickelodeon sound'

According to me: Exotic beats, naughty songs, breathy harmonies and intriguing use of that NEW nickelodeon sound. They look alot seamier than on their first album so break open the champagne, call up Bryan Ferry and sip to that lust for due success.

BAY CITY ROLLERS "ROCK 'N ROLL LOVE LETTER" (Arista) If this music offends you in any way, break out the geritc! cause your reelin' days are over.



London Features Int. Ltd.

DAVID CASSIDY "HOME IS WHERE THE HEART IS" (RCA) Fooled you. The lads got taste (McCartney's 'Tomorrow' and Pilot's 'January'), touch (ala Bruce Johnson) and much more talent than anyone would have ever suspected. Pity that his audience isn't as big as it once was.

ALLAN CLARKE'S "I'VE GOT TIME" (Asylum) is nowhere near as good as THE HOLLIES' "WRITE ON" (British import on Polydor). Epic would be well advised to release this latest Hollies disc but word has it that it might get changed around so dig up the import anyway. Clarke's taste in songwriters is a strangely mixed bag. Hope he gets off his Springsteen kick and realizes his best surrounding as being those lustrous harmonies of Mrs. Hicks and Sylvester. Title track of "Write On" is best ever treatment of those

RECORDS

plights that beset the r'n'r breed. P.S. To Tony Hicks ... That guitar work has never been better. Your name belongs up with the best of them.

THIRD WORLD "THIRD WORLD"

BURNING SPEAR "BURNING SPEAR" (Island) Even more primitive than The Wailers, Island has really cornered the market on the steamiest reggae groups. I'm especially impressed by the ganja-induced reed work on the Spear record. Put either record on and rest assured that somewhere, someplace Keith Richard is probably getting off on the very same sounds.



BILL WYMAN "STONE ALONE" (Rolling Stone) Anybody out there remember those precious musings of Syd Barrett (early Pink Floyd and solo)? Well surprise of surprises is Wyman's latching on to the same skitzoid feel. You really get a notion of the buzz going on in this guy's head when he is standing stoic during the r'n'r hurricane of a Stones concert. This man's 'another land' is dementedly on target.

SMOKEY ROBINSON "SMOKEY'S FAMILY ROBINSON" (TALMA) Who would have ever thought that the Miracles would become the better part of that split with Smokey. Sad scene for Smokey in some lazy Vegas lounge: 'Bet 'cha can't do 'Love Machine man!'

IN Part-ing: Elvis, "THE SUN SESSIONS" (RCA) with superb liners and song breakdown from Roy Carr fills up a mess of hazy rock gaps. Can't wait for The Ramones first on Sire. Hope Pye continues those "History of Pop" records with more attention in the photo dept. "The Searchers" series has been the most worthwhile of the lot. Get ready for a surge of Long Island sounds to coordinate with the coming blitz of New York rock bands. Till then, buy any old LP by The Illusion (on Steed) to re-acclimate yourself. □

SKYHOOKS "EGO IS NOT A DIRTY WORD" (Mercury) Overly frantic vocals and lousy-dated stage looks should keep this Aussie band 'down under' for a long time to come. Keep your 'Smartarse Songwriters' and give me the Easybeats in any form.

BOB MARLEY AND THE WAILERS "RASTAMAN VIBRATIONS"

(Island (9383 ICPS)



Island Records in America has decided to go with a new studio effort instead of the live Wailers LP (available on import) as the rhythmic vehicle for, pushing Marley beyond cult and into fast-bullet stardom. I felt sour about that until hearing the leap of musical artistry attained on "Rastaman Vibrations."

As a singer Marley has nearly tripled his already mesmerizing style. Added to the potent whine of previous efforts is a capability to croon and boom that would make Sam Cooke and Otis Redding respectively beam.

THIN LIZZY "JAILBAIT" (Mercury) This British foursome has been threatening for years now with their magic knack for massive rifting, boisterous songwriting and (hendrixish) street-suave vocals of Phil Lynott. Twice awarded the Blue Cheer Sheer Power Award by this writer in previous reviews, "Jailbait" demands shivering attention.

MARTHA VELEZ "ESCAPE FROM BABYLON" (Sire) I wanted to like this record. Velez once made a great record ("Friends and Angels") with a bunch of sparkling English sidemen but she later fell into a horrendous Woodstockian crowd of company for a couple of discs. This time she's gone reggae with Bob Marley production and songs. Hope she finds her own style next time out. Babylon ain't her bag.

KOKOMO "RISE AND SHINE" (Columbia) Second success for an above-average 'average white band' guided by the grease of Allan Spenner.

As a poet Marley has no peer in the realms of social indignation and alley imagination.

As a band The Wailers DEFINE the beat (and backbeat) of Reggae.

Random observations on experiencing "Rastaman Vibrations": The female backup singers (Rita Marley &...) are the rose at the end of running your hands up the thorny steam of a Marley lick. Marley's emotions work like the very geographics of Jamaica ... Songs open like the smooth rush of crystal blue waters ... you hit a beach of pure white reality; get pulled into a complex web of baked jungles, rasta-religious mountains and get delivered / devastated in bassy codas and chants sucked of the concrete streets and plastered against the walls of hot tin shanties. In a song such as "Want More" Marley stands judge over the 'valley of decision' interjecting an all powerful an'1 patois 'I over every-lyric. "War" has Marley using the very words of King Salassie to drive home his tempestuous anger. And "Positive Vibrations" captures the very essence of Caribbean climates (spiritual and physical) in much the same way as "Good Vibrations" captured the American west coast tide of things.

This album is so complete in its intended punch, so powerful in its personal visions and so God-damn sensual ... It deserves more followers than the bible. Sneak a copy into the drawer of your favorite motel.

—JAMES SPINA



"Our music is something that people buy."

BACHMAN TURNER OVERDRIVE

"Our Formula Is Ourselves"

by Bruce Meyer

The limos were late.

We found Robbie, Fred and Blair waiting, slumped, staring rather blankly at nothing in particular — the way all rock 'n' rollers do toward the end of a long tour. Except this was toward the beginning of one.

Allison Glass, Bachman-Turner Overdrive's publicity advance-person, passes on the bad news. The limos won't arrive for at least a half hour: scowls from Robbie and Fred, who waste no time heading for the elevators and their rooms. Allison glances at Blair Thornton, offers a suggestion.

"Uh, would you like to come up to the bar with us," she inquires, "and have a — a Coke?"

Sure thing, says Blair, grinning.

Sixteen steps and an escalator ride later, Blair lowers himself comfortably into a leather chair, rests his knees against the low table and aims a winning smile at a waitess in short skirt, tall boots and ruffles.

"What do you have," he says, "that's tall and exotic."

The corners of Ruffles' mouth turn up, just enough to exaggerate the non-comprehension of a simple question. Gentleman Blair doesn't let it get embarrassing.

"Uh, how about a Singapore Sling?"

A *Singapore Sling*? The mind reels at the implications. What about the notoriously clean-living BTO? What happened to the dictatorship of Randy Bachman, Latter Day Convert to the no-smoking, no-drinking, not-much-of-anything precepts of Mormon prophet Joseph Smith? Can Blair Thornton be risking expulsion from the BTO gold mine for the sake of sheer bravado?

Of course not.

"I guess you could say Randy used to run the band with an iron hand," Blair says after a thoughtful sip on his tall and exotic glass of pink embalming fluid, "but not any more. You know, Randy knows a lot more about the business than we (the rest of the band) knew at first. But now, everybody's pretty loose. None of us really drink much, but Randy's the only one who never has anything."

One more rock 'n' roll bubble skewered on the hatpin of Truth. Randy Bachman, once the strongman ruler of BTO, has become an egalitarian first among equals. And judging by their most recent tour and the *Head On* album, the band is the better for it.

In 1972, BTO surprised nearly everyone in the industry (particularly those who had hitched their ambitions to the Limp Rock sounds of the James Taylor-Carole King axis) with a series of red-hot, hard-rocking singles and platinum albums. Despite huffy criticism of their unabashed willingness to make "commercial" rock 'n' roll in a conspiracy aimed at maximizing their profit margin, BTO rapidly crystallized into the first significant hard rock band of the Seventies. Their string of hits continued unabated through three albums, over a period of more than two years.

But with the release last year of LP No. 4, *Four Wheel Drive*, the BTO juggernaut seemed suddenly to drop into second gear. *FWD* was no failure in any commercial sense, of course — it sold

more than a million copies and won BTO's fourth straight platinum album in short order — but musically it was (as Randy boasted, at the time) a two-day studio wonder. If BTO's usual style was the simplest kind of basic boogie, the music on *FWD* was little more than a thin parody: all style, no real substance.

"It was a forced - out album," says drummer Bachman. "The record company said, 'Do an album,' and so it was — like, we had to get an album out, we needed product. I think it was the best that we could do at the time."

Big Brother Randy, ever the pragmatic businessman, adds that "if we hadn't released it, it would have been another five months till we did. And even if we'd have waited, we'd have still been on the dip that usually hits most bands with their third album."

BTO has always been the target of considerable abuse from the rock journalism fraternity for playing "formula" music, aimed at extracting the maximum paycheck from each riff. It's a curious kind of criticism, since rock 'n' roll has always been that way and always will be. What made BTO different was that they — especially Randy — were always candid about their motives.

"We were in New York less than a year ago," says Randy, illustrating his case with a solemn wag of the head. "We were in this store looking at drums and guitars and in came Mitch Mitchell, Hendrix' old drummer. And he was trying to get a set of drums, second hand, Not even a whole set, just like a snare and a high hat.

"That kind of thing is a real shocker. It really makes you wonder, the money that went through this guy, the trip he was on."

Randy Bachman is about as far as you can get from the traditional two-ended candle - burner of rock legend. Two of his best songs are "Takin' Care of Business" and the new "Lookin' Out for No. 1," and they sum up his philosophy of life — and music.

"Our music is something that people buy," he says. "They buy familiarity. And right now they're still buying what we sounded like two years ago — Kiss and Queen and Sweet — straightforward rock. And ours was never as trite as some of what we're hearing.

"I'm not putting them down, but some of the same people that put us down back then are saying these guys are terrific because they put some black and white on their faces, or wear a silver body stocking."

Well, rest assured, you're never gonna see Randy Bachman or Fred Turner in a silver body stocking. Clever insiders used to refer to them unkindly — and privately — as Bachman - Turner Overweight. But they have been sprucing their show up a bit lately.

On the most recent tour, the BTO stage was framed by a gigantic white fabric gear that concealed some of the lighting, while behind the band a multi-colored, computerized gear - and - maple leaf BTO logo did tricks reminiscent of the Astrodome scoreboard.



"So if they want to call it a formula, okay, it is - it's four guys playing rock 'n' roll."

Fred and Randy are doing pretty much what they always did for the band, providing the vocals, most of the lead work and defining the flavor of the music. But Robbie is turning into the group's real showman, occasionally emerging from his fiberglass - and - chrome fortress to stir up some extra enthusiasm from the audience. And while he's no virtuoso, he has evolved into a solidly competent rock drummer.

Blair, though destined ever to remain No. 2 guitarist in any band led by Randy Bachman, is now fully capable of trading licks with the maestro, if for no reason than that he tries harder.

As for the album, *Head On* is certainly one of the best records BTO has made — possibly the best. It's so full of potential singles it has caused some trouble for promotion flacks who can't seem to get

all the radio stations in the country centered on just one cut. The damn thing sounds like a "greatest hits" collection the first time you play it, leaving the band open — as usual — to the charge that they make music according to a thoroughly worn "formula."

It's a charge that used to raise the hairs on the back of Fred Turner's neck. But he's learned to live with it.

"Our formula is ourselves," he says. "We play it the way we want to and that's the way it comes out. So if they want to call it a formula, okay, it is — it's four guys playing rock 'n' roll."

Most important, as Randy would be quick to point out, it's a formula that sells records in phenomenal quantities. And the bankers of Vancouver will drink to that. □

WINGS OVER AMERICA



Top - (left) Linda McCartney (right) Denny Laine
Bottom (left) Jimmy McCulloch (right) Joe English



Paul McCartney's return to America as a performer for the first time in ten years. (Last time was San Francisco with that group he used to be with in 1966...) Doesn't it give you chills down your spine? No? How many readers remember The Beatles? More important, who are the Wings fans here? There are obviously thousands, for all the tickers sold out almost immediately in every huge arena across the country. Wings' albums haven't done badly ... the most recent one, "Speed of Sound" going to the Number One spot within weeks. There is obviously an audience for Paul as a leader of another group as well as the nostalgia fans.

Then again, McCartney does acknowledge his musical history within the framework of this show when he sings a few of the old numbers, and why not? What he must be tired of - and will no doubt be asked endlessly on this tour - is all those "will the Beatles re-unite" questions.

In a *Hit Parader* interview last year Paul said, "You know the real truth about any of this Beatles stuff is we're going to have to wait and see. I mean none of us know, and none of you know, and that's what it's down to. Nobody knows what will happen on that scene. I wouldn't like the group to re-form and carry on full time because it went full circle. Unlike George, I think it was a great band."

"George just said that he thought it wasn't all that great and I think I know what he meant. He's playing with extra funky musicians now, and so on that pure

musician level, probably technically and funk-wise it could have been better. But there is plenty of stuff that I think he's overlooked, and I think we all did quite well - we were quite jolly.

"I wouldn't be surprised actually if we didn't sound much better. I think we might do some things together, I don't know. But it's funny, you know, when a thing closes down, you've got to make a decision yourself whether you're going to sit around and think, 'oh what a drag', which you do think at least I did. Or you sit around and worry about what your new thing is going to be like, or you just get onto the new thing and think - well, bye-bye to the old thing. In that way you have to make certain moves and decisions. It's ridiculous for me to sit around and worry about something that had gone up in smoke anyway. I mean I'm not callous about it, I liked the old days and the way things were, but it's purely a question of getting on with your thing - you know. I don't rule anything out, but it's the old story. I'm just waiting for the right time."

So much for that.

But even in 1976, wanna bet that Wings will be asked that question ... or reasonable facsimile of - in every state they visit. It's the same with Mick Jagger being asked how much longer can he continue to be a Rolling Stone, or David Bowie being queried as to his sexual preferences ... or Alice Cooper STILL getting asked why he carries a pet snake around with him when everyone knows that Alice hasn't carried a pet snake

around with him for years...

As for Wings, it's taken a long time to get to this current, satisfactory lineup. And perhaps Americans were surprised when Jimmy McCulloch slipped and fell in a Paris hotel bathroom, that the tour was actually postponed. Why not get another guitarist? "Well, we're a band," was the response, and Wings obviously means it.

Jimmy McCulloch: who came to Wings via a short stint on Thunderclap Newman's "Something in the Air" (as a mere child), then with Stone the Crows, having toured with John Mayall in between. He's been with Wings since 1974, sings on some of their recent LPs, and has written songs ("Medicine Jar") for their albums as well. Plays guitar.

Joe English: Drummer, was with Bonnie Bramlett when he got a call asking him to help record "Venus and Mars" with Wings. For seven years English, with his group "Jam Factory" toured with such groups as Jimi Hendrix, Janis Joplin, Grateful Dead, etc. etc. "I feel I've paid some dues," says Joe.

Denny Laine: Lead singer and guitarist for Moody Blues, sang on "Go Now". He's stayed with the McCartneys through all the incarnations of Wings, still feels it's a "challenge". He left the Moodies before their re-formation in 1974, and before tying up with the McCartneys, he was with Ginger Baker's Airforce, Balls, and the Electric String Band.

Linda McCartney: A successful rock photographer in the 1960's, Linda documented it all. Having weathered the

bad press she initially (and still does) received as Paul's wife, she joined up with hubby to help with the writing of tunes, sing harmonies on the albums and onstage, and perform on keyboards, moog, and mellotron.

Paul McCartney: One of the most famous musician - singer - songwriters in this generation. As a Beatle, he was the idol of millions. With Wings, he hasn't been any less successful - although the hysteria certainly hasn't remained the same. Paul has been able, within this group that he has carefully put together, to perform the kind of music he likes - the lush, romantic ballads that are his trademark, as well as the rockers that he claims he has a special fondness for.

What will Wings be like? By the time this is in your hand, the show will have been on the road for several weeks. Beginning in May in Fort Worth, continuing until end of June in Los Angeles, Wings will play to over a million people. They'll do a concert that will last for over two hours, with no opening act. No doubt some acoustic numbers will be incorporated into the largely predominant rock set. Special sets and lighting will be designed by Howco. No one doubts that Paul McCartney will want to bring the most professional possible show to America.

The band will most likely remain centered in one or two places, flying into concerts nightly on a private jet. (It *won't* be the Starship, the giant superjet used by Elton, the Stones, and Dylan.) The entourage usually numbers about twenty with the McCartneys, their children Rose - the nanny, a private photographer and cartoonist (who is *drawing* the tour for posterity), and various business associates.

Surprises are in store. Stay tuned. □



One of the most famous singer-songwriters ever.

WISHBONE ASH

New Album, New Label, New Homeland

by Jean-Charles Costa



Each member is refining his own personal style into a more individualistic approach...

Not too long past noon and the vivid, spring sunshine is pouring into the room. Martin Turner, vocalist, bass player and composer for Wishbone Ash, is simultaneously trying to blink back the onrush of natural light and conduct a coherent interview — exceedingly difficult tasks for someone caught up in the midst of an extended U.S. tour.

"Yeah, we've been on tour for three weeks now, mainly billed with acts like ELO and Robin Trower. We're concentrating on big halls like the Spectrum and the Garden, going for the maximum exposure possible. The only problem is, since we're opening for other acts, we really have no control over lights and the sound."

The crux of this dilemma is brought home all the more forcefully during Wishbone's set that evening at the Madison Square Garden Trower concert. As custom would have it, the first few numbers of their set are devoted to an ongoing sound check, with individual levels for voices and instruments dropping out and surging back up dramatically at random intervals. By the time an effective sound mix is achieved, the set is over with just enough time for one meager, "quic-



"In the end, we're really glad to be over here, because there's so much more happening musically."

kie" encore. Martin, Andy Powell (lead guitar, vocals), Steve Upton (drums, percussion) and Laurie Wisefield (lead guitars, vocals) have worked their collective asses off, and, "maximum exposure" notwithstanding, the rewards seem somewhat minimal at best.

At this point in the great rock and roll scheme of things, Wishbone really has no other choice. Forced to leave England and repatriate in Westport, Connecticut because of prohibitive British taxes and a much more stimulating American music scene, it *almost* seems as if they're starting out at point zero. Ever since their inception, the band has had a strong and devoted following in England while several U.S. tours have pushed them into the "bubbling under — just about to make it" category over here. They have American fans, especially in the midwest, but nowhere near enough to fill the huge venues they are currently playing. So, faced with the dispiriting choice of playing thousands of clubs and small, "converted" movie theaters or putting up with the built-in aggravations of the big time tour package, they have reluctantly chosen the latter.

At least they don't have too many cultural re-adjustments to make with their new U.S. lifestyle. As Martin puts it, "the only thing we really miss is curry, but our road manager is getting good at making it so even that's not much of a problem. In the end, we're really glad to be over here because there's so much happening musically." ; Added to this group re-location is the fact that Wishbone has a new label, Atlantic, and a new producer, the legendary Tom Dowd of *Idlewild South* and *Layla* fame. Martin acknowledges that "working with Tom was easy, 'cause he understands that music has to come from the source to be good. He doesn't believe in spending too much time and energy on studio technique." The result of their collaboration, *Locked In*, Exhibits a looser, more natural and spontaneous sound than previous Wishbone albums. According to Martin, the band has evolved from just being a "guitar band." Moving away from the "calculated" and highly arranged sounds of yesteryear (*Argus*), each member is refining his own personal style into a more individualistic approach. The guitar harmonies or "duets", always a cornerstone of the Wishbone Ash sound, are slowly being de-emphasized in favor of increasingly varied musical textures (keyboards have been added — Pete Wood on the LP and Graham Maitland on tour).

Laurie Wisefield, the diminutive and highly energetic replacement for Ted Turner on lead guitar, also brings another dimension to the group. Noting the difference, Martin explains: "Ted was a mellower guitarist, there was more space between each note. Laurie plays in a faster and funkier style that really fuses well with Andy's style on stage." Laurie also contributes to the new material as well as taking over some of the lead vocal chores from Martin, a welcome relief:

"You know, it's funny, but ever since this band started it's always been, 'well ... who's gonna sing', so I just *did* it. I really love to sing, for me it's the purest form of music, but I never had that much training until recently. Last year, I got nodes because I was singin' so much and so loud to get over the sound of the instruments. Now, it's really nice to have Laurie helpin' out."

Although *Locked In* does show a lot of improvement in terms of "organic" recording fidelity and instrumental technique, the freedom engendered by producer Dowd has pointed up some new flaws also. Much of the material, though well executed, is colorless and devoid of a specific "personality." If some of the Wishbone music from the past was contrived, at least the dual guitar passages

gave it a distinctive cast. Unlike the original Allman Brothers band — which Wishbone was been unfairly accused of copying — the lead guitar duets were not used primarily to state the melodic theme and then branch out into extended solos.

Wishbone would start at no particular place, then the guitars would smoothly come together for key segue passages, highlighting the development of each tune. Now, having mastered all of the mechanics of instrumental interaction, the group has yet to consolidate a legitimate, new "groove" or direction. All of their considerate chops meander about aimlessly, looking for the proper context to slip into. Hopefully, the next album will give them opportunity to become a "special" group, as opposed to being just another competent rock and roll band. □



"We're concentrating on big halls ... going for the maximum exposure possible."

THE HIT PARADER INTERVIEW

by David Rensin

Reggae. Only four years ago, the hypnotic, two-four beat of this 20-year-old, Jamaican musical genre was known only to a handful of Stateside aficionados who recognized that earlier songs like Millie Small's "My Boy Lollipop" and Desmond Dekker's "Israelites" might lead to something bigger.

Captivated, they proclaimed it the coming thing when people still confused Bob Marley and the Wailers with Toots and the Maytals — and both with a host of emerging Jamaican artists, not the least of which was Jimmy Cliff, who hit with a stunning performance in the movie, "The Harder They Come."

But despite press raves for the music and the film, Reggae took few by storm. Instead, as Marley says today, "It creep up on ya."

It surely did. The Marley of 1976 has been called reggae's "black prince" and the music, the "surf music of the Seventies."

The analogy is true, because like surf music, reggae is reflective of an entire culture right now experiencing visible growing pains in the bright sun and blue water of its Caribbean paradise home. In Jamaica, the poor get poorer, the government of Prime Minister Michael Manley is, at best, confused and trying to deal with a potential dangerous social / economic / philosophic situation and you can get life imprisonment for possessing an empty shell casing. In the U.S., we were only trying to grow our hair as long

as we pleased, smoke a little dope and institute some social changes. On the Island in the Sun, things are a little more serious — but every reggae fan ought to be acquainted with the facts, as they are essential to understanding the story behind most of Marley's incisive lyrics.

The term "reggae" was coined in 1968 by Freddie "Toots" Hibbert in a tune titled "Do The Reggay," and it had its beginnings in the late Fifties as a mixture of calypso, mento, American R&B and other native beats which emerged in 1960 as Ska. It evolved into "Bluebeat" and then "Rocksteady" as the rhythm section increased its voice, the brass faded and more organ and guitar were added. The final change came as the Sixties themselves gave way; the guitar was muted and it simmered in direct counterpoint to a throbbing, instant bass. Even if your mind was unclouded, your body loved it.

Hardy and infectious, reggae caught on in artistic circles and soon everyone from the Rolling Stones to Led Zepelin to Paul Simon were recording reggae-flavored material and often using Jamaican facilities to do it. Clapton's cover version of Marley's "I Shot The Sheriff" opened the last door.

If reggae is the music of the sun, sand and surfboards circa 1976, then Bob Marley is Brian Wilson. A spindly, trim man of 30, Marley sports the now-famous dreadlocks of the Rastafarian religion and is deeply rooted in the spirituality,

prophecy and precepts of Rasta. He is not your typical U.S./U.K. rock star. Instead, Marley is content to sing the songs given him by Jah (God) — quite a gift, as Marley is a top-flight lyricist and performer and a competent musician — and work for the Rasta dream of returning to Ethiopia.

Significantly, Rasta concerns influence a great portion of reggae lyrical subject matter. A close listen to any of the Wailer's albums (NATTY DREAD, CATCH A FIRE, BURNIN', WAILERS LIVE or the new RAS-TAMAN VIBRATION) will bear that out.

With his new-found prominence, Marley often entertains streams of journalists who make the pilgrimage to his Hope Street house to smoke ganja and try to decipher what lies behind the intensity of his mellifluous, but commanding patois.

For this interview, Marley perched on the hood of his brand new BMW (Bob Marley and the Wailers?) 530i and took steady drags on a spliff of psychedelic potency ganja. He began by explaining that two of the original Wailers, Bunny Livingstone and Peter "Tosh" Mackintosh, now had "dere own recardin' plans," before launching into a cooperative, but often emotional conversation. As we spoke, the sun set slowly behind the Blue Mountains, a crowd of Rastas — all part of the Wailer's extended family — gathered around and the dizzying, rich smell of herb filled the air.

BOB MARLEY

HP: It's odd to be in Jamaica, yet hear so little reggae on the radio.

Marley: It's jus' bus'nass mon. But yar right. I feel if ya have a good recardin' an it make sense, den dem should play it. Sometimes ya have a friendly deejay at da radio station, but mos' a dem foolish, uncreative and don' know what's happening.

HP: What is happening?

Marley: Plenty mon. Dere's a war goin' on downtown. War. People crave pow'ar. Watch me now: da system under which we live is wrong. It say ya only live, grow an die. Someone reapin' off a dat. Da beauty is ta live, but no one ev'r teach human bein's 'ow ta live. No one teach it dat ya have da Devil and ya have God — an dat's all. Right now da Devil have plenty influence. Plenty influence. I don' know if I get da message to ya straight, but until da philosophy which holds one race superior an another inferior is finally

an permanently abandon, we have no peace.

HP: Is that why reggae lyrics often deal with subjects like war, hunger and God?

Marley: Yeah mon.

HP: So there's a media movement to keep reggae down in Jamaica?

Marley: Da music is da type dat show da situation down here, an de peoples don like hear somet'ing dat say de tru't. But if'n dey don' play it on da radio, den de big promotion is dat da song banned. If'n it ban, ever'one wan hear it, so people have it in dere 'ouse anyway.

HP: When you write a song, then, you're conscious of the effect it may have.

Marley: Well ah don' know if ah really write songs for de people. I t'ink Jah give me da inspiration an da message. A song is a hard t'ing to write; sometimes take months. I been writin' five years an always have pieces here an dere. After a certain 'mount a time, it grow together.

HP: You're divinely inspired when you write?

Marley: Yeah mon. Come straight from Jah.

HP: Do you look for the same inspiration in the people you play with?

Marley: Yeah mon. Yeah mon.

HP: So reggae makes people realize their spiritual roots.

Marley: Supposed ta do dat, because ya can only love reggae if ya love yarself.

HP: There has been some complaint that reggae is too filled with social and intellectual rhetoric; that it ought to be only dance music.

Marley: Dem vexed? No like dat? (laughter) Dat's dere bus'nass. I'm a Rastaman an my message across da world is Rastafari!

HP: Do you think people in the U.S. understand what's being said; that reggae is deeper than it sometimes appears?

Marley: If dem unnerstan'? Well, ya don

“Ah, don’ know. I an’ teebly write
songs for de people. I tink yah
give me de inspiration and de
message.”



just unnerstan' in one day. It grow on ya like brainwash. I don' know what kin' idea dem have, but I hope dem know what I do. Dey realize I deal wit a t'ing called reggae, but I also deal wit togetherness far de people. We got a message an we wan' get it across.

HP: What's the message?

Marley: Ta live, ya know.

HP: So you'd like to see white kids in Cleveland wearing dreadlocks?

Marley: Yeah mon. (laughter) Sure. Righteousness shall cover da er't as water shall cover da sea.

HP: What about the more orthodox Rastas who claim you're selling your culture by exporting reggae?

Marley: Ha. Well, if God didn't give me a song ta sing, I wouldn't have a song to sing. What dem's talkin' 'bout is somet'ing differ'nt. Dem should be glad we do t'ings like dis for we really make people know da tru't.

HP: So reggae has the power to spread Rasta over the world?

Marley: No. Da people have da powar. Da people. We wan' unity an can only get it t'rough Rasta; an spread da message t'rough reggae — it's de only way right now. Reggae been pushed back an for't fa years. Da music start get da soun' of real life an it get "rooty." Er't rooty. Now it creep up and da time is right.

HP: Not all reggae artists, like Jimmy Cliff for instance, are Rasta.

Marley: Right mon. But many, yes.

HP: Have you heard Dylan?

Marley: Yeah.

HP: What's your opinion?

Marley: I like Dylan's music. He really say it clear.

HP: Does he say things similar to what you've said?

Marley: Come from da same place. Yeah, mus'. Maybe I'll give him inspiration.

HP: Do you see Rasta as comparable to the Sixties youth movement and the hippies. Many customs are similar.

Marley: Da type of t'ing dat go on wit' hippie, gon on wit' Rasta. Hippie a stage one go t'rough. Now we Rasta. Once yar searchin' for da tru't, ya mus' fin' it.

HP: You have a new album and single now.

Marley: Yeah mon. Rastaman Vibration da album. Single "Rat Race."

HP: Are the lyrics as intense as in the past?

Marley: Yeah. One of dem say ("Natural Mystic"): "Dere's a natural mystic blowin' t'rough de air / If you listen carefully now, you can hear / Dis could be da firs' trumpet, might as well be da las' / Many more will have to suffer / Many more will have to die / Don' ask me why. Dough I try to fin' de answer ta all da questions dey ask / I know it is impossible ta go livin' t'rough my past / Don't ask me why."

HP: This is on your new label?

Marley: Yeah. Tuff Gong.

HP: What does that mean?

Marley: Mean not givin' up. It just carry da vibration for da really tuff (laughs). Ya can't give up down here.

HP: What are some plans for the label?

Marley: I'll produce some o'der artists,



"All dat I ask is dat da people who ask da questions get da right unner'stanin' fa what my deal is and try to deal wit it righteously."

like I-Threes. (Wailers 3 girl backup singers)

HP: You're still on Island in the U.S., but now other big companies are coming to Jamaica because they've finally gotten wise to reggae. What will the result be?

Marley: Tings will happen faster. Ya can't stop it. But it's not for da monee and

da big companies. Dat's soon over. If we're brodders, den monee is not'in between us; not a separation.

HP: With big companies (CBS recently bought the Federal label) how can you keep control?

Marley: Well, we will come t'gether, certain musicians in dis place. Den neither

Island, CBS, Trojan, Atlantic — none — can offer a deal. If we wan a deal, we get it. Ya can talk about reggae, da commercial t'ing, but when I deal wit da message in da music, dat de serious t'ing. When I deal wit it, I don' remember what's commercial or who buy it. All I remember is da songs I'm gonna sing.
HP: But perhaps some artists on lower levels than yourself might be led astray

and sign for the money.
Marley: Yeah, ya got ta be careful. Ya have to know what yar doin' or ya can get tricked.
HP: Have you ever been tricked?
Marley: Me? No. It take exper'nce. I haven't get tricked yet.
HP: Have they tried?
Marley: Yeah. People rob me like, but I can see, so ya don' call it trick, ya call it

t'ee. (chuckles) Whatever I don' know 'bout, den dat trick go on. For long time, no one here get royalties.
HP: Are you still waiting for them on Clapton's version of "I Shot The Sheriff?"
Marley: Yeah, but prob'bly come soon.
HP: But you do trust Chris Blackwell of Island?
Marley: Yeah. mon. He say 'come to
(continued on page 60)

"Ya can only love reggae if ya love yourself..."

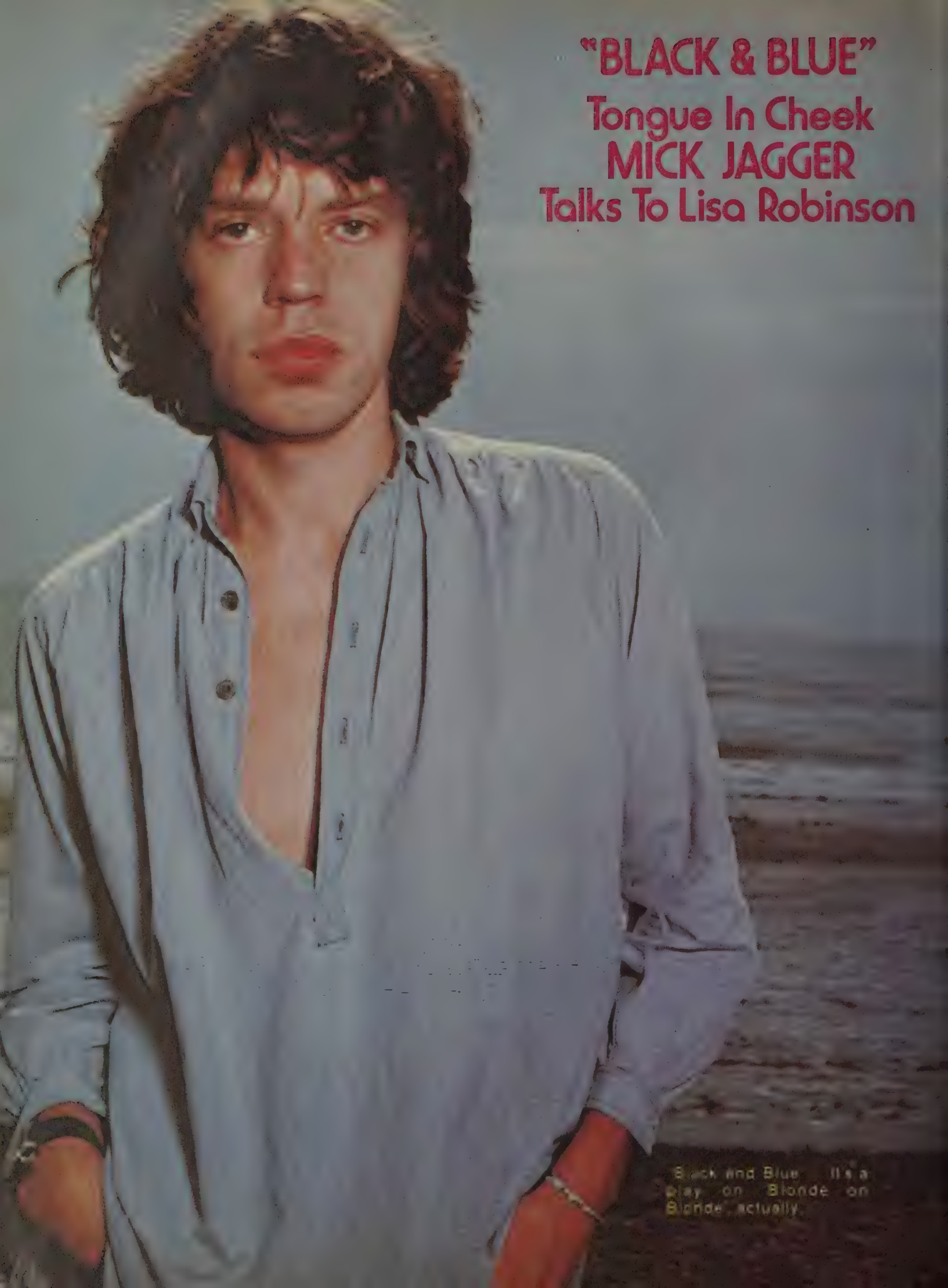


"I like Dylan's music, he really say it clear."



"Music? I love music. Do music anywhere."





"BLACK & BLUE"
Tongue In Cheek
MICK JAGGER
Talks To Lisa Robinson

Black and Blue. It's a
play on 'Blonde' on
Blonde, actually.

"Don't rip it off," Mick Jagger said as I examined the string he had worn around his wrist since New Year's. "Or I won't get a free ice cream. That's what I wished for."

Mick was in a very good mood; having returned from the Carribean where he vacationed for a few weeks prior to the Stones' European tour rehearsals. He was tan ("Owwh, and I'm gonna keep it going when I get to the South of France, 'int it lovely?") wearing a smashing blue leather jacket, blue cotton shirt with a blue and white patterned sleeveless jumper, jeans and a big smile. We sat in the kitchen of Peter Rudge's New York office and discussed "Black and Blue", tongue in cheek.

Now, Mick, this album ... "YES? "Stone Alone"?" No, the group's. This chart, that will be the inner sleeve ... what's this crossed out here? "I didn't do the credits, Keith did, he probably made a *mistake*." Backup VOX means backup vocals? "Yeah." And this "X" means that there's nothing on this track? "Yeah. Obviously, you silly woman. Woman - person. Actually, this 'x' means effect. Like it's through some little box, right? The sound goes 'wowwnnnngg', 'woooognnn', right?" Ummm. Now, this instrument, did you really play that? "Yes." You play instruments on the albums? "Of course I do ... anything you want. Just name it! I play anything, man. I haven't played violin yet. Look, there I am again, playing guitar. I'm all *over* the place. It's hard to stop me."

Do you think this is a strange album? "What's strange about it?" Well, people may find it strange the way they found 'Exile' strange. "Really? You mean not nice? They won't like it? They didn't like 'Exile' when it came out. It was too long. But this is different. You can't compare it with 'Exile', because that was a double album. I mean it takes a long time to get into a double album." What about the music? "Well, it's nothing *like* 'Exile' at all. Only perhaps because it's longer, you get all the things you might not get. But I thought 'Exile' was pretty straight rock and roll ... to me..."

Yes, but it wasn't like "Crazy Mama" or "Hand of Fate" ... "Well, there's two of those on there, that's enough, isn't it? How many of them do you bloody want on it? There's only eight on there. Then there's a ballad, right, and then there's a bit of sort of humour, owhh yes ... well, we'll start from the beginning then..."

Okay, well this is the one that I think is ... "A piece of shit?" he offers helpfully. "She doesn't like that one." I didn't say I didn't like that one. I feel errr, you are once again exploring the ummm, black roots of ... "the black roots of my hair" he shouts, "yes!" C'mon, I'm trying to get you to *comment* on your album, *track-by-track*. "EH? EH? No, this is a *dance* record," he says, pounding the table, "this is a dance group..." But I think *this* (pointing to "Hand of Fate" rather than "Hot Stuff" which we have been discussing) is a dance record, to me. "But it's the wrong rhythm these days," says Mick. "It's a bit

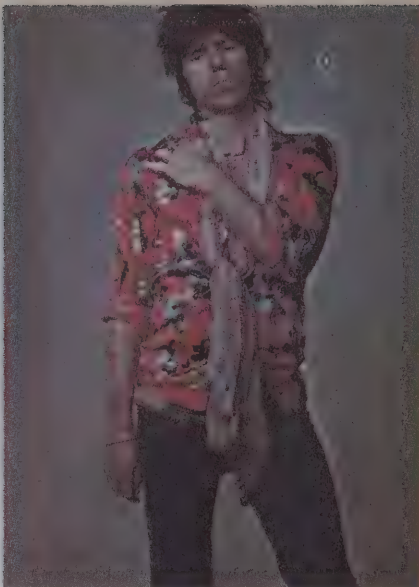
old - fashioned Rolling Stones." But that's the point, I'd rather dance to *that* ... "Well you've got your fucking opportunity. If you don't like to dance to *this* one, you don't have to touch it, soon enough *this* one comes on. And you're back into your old Rolling Stones booga-boom, gadda - gadda, boom - boom. All right?"

Do you think people associate those "Stones" songs with Keith? Assume that he writes them? "No, I don't think they know who writes them. I don't think they give a damn." Who does write them? "I'm not telling you who writes them. I can't go 'I wrote that one, Keith wrote that one', 'I wrote the *best* one', oh 'I wrote *that* one'...", laughter all around. But you *do* do that, don't you? I mean ... "Yes, and we write some together. In fact, "Hand of Fate" we kind of did, get together. Even on the lyrics, we discussed it over a lengthy coffee ... coffee *breaks*, in the studio, and we come up with the lyrics *together* on that one."

What about "Melody", how much did Billy Preston have to do with that one? "Dunno. You'd better ask 'im. Oh, he had alot to do with it, it's got on the label 'inspiration by Billy Preston', but Keith forgot to put it on here. In fact, Keith forgot to put everything on. He didn't even put who the *writers* were. Fortunately ... *someone* remembered. At the last *minute*. He's so modest, isn't he? See, Keith did all these credits, and he forgot to put the writers on, see? That wasn't there," (pointing to the writers credits,)

"How many bloody dance numbers do you want? There's only eight on there..."





"it was just something else that said e,d and t..." Whose handwriting is that?, I ask, pointing still to the inner sleeve. "It's mostly Keith's. Mostly. There were other people to correct what he's obviously done *wrong*." AHA! A *rift* between you and Keith?? Is that what you're trying to say. "Yes, he insisted on doing it... I think it's nice, it's actually a very good idea."

"This is actually a track sheet from the Mobile, and we thought this would be good to have the credits on. So informative." Now, where were we. "We were on the second number, 'Hand of Fate'. This is a dance number, this is another one, what else have you got to say about it. How many times you heard the album, once?" Twice. "That's not really enough..." It's not an immediately accessible album." No? What do you think *is*? Bruce Springsteen? The new Led Zeppelin?" Of your albums, I think the last one was. "Yes ... really? Lots of people didn't like it." What? I don't know one person...

"I don't know ... I don't give a ... I don't really like it that much in parts ... I thought some of it, I can't remember the tracks, some of it was good. This is a better album, in a way. Just 'cause it's newer, I guess. It's a better sound. We really got a good sound on this."

How much of this was written after the tour, because for example, "Memory Motel" sounds as if it was written about the tour ... "Ummm, yes, and you were *on* the tour so you've got the ... yes, they do, it does, it's pretty obvious. I mean 'down to Baton Rouge' ... the track was done prior, and then after the tour I finished off the vocals."

"Cherry Oh Baby" ... "What about it? You know that one..." Yes, and then there's this one, this "Memory Motel" is *gorgeous* ... "Mmmm ... and oh, mmm ..." Do you anticipate any problems with this one, this "Hey Negrita"? The title? "What? 'Hey Negrita'? It's a compliment. I mean, it's not a putdown. I mean, what's the problem, the 'hey' part? Hey? No, I think 'hey' will get past. What, you think colored people won't like it? Well ... only the most sensitive ones. It's about South

Americans, that's just what you say, you know? You say, 'hey negrita' ... one negri ... negrita ... you say to a lady one, a lady negress ... 'hey, negrita!' In fact, it's been done, been said to my old lady, you see?" How did she react? "She said, 'that would be a good song title'."

"So there it is. I mean it's certainly not an insult. I mean only the most sensitive ... I mean, if someone called me, 'hey, blankita', I mean what does it matter."

All right, yes. Then here's Billy Preston and you singing. "Yeah, it's Billy and me singing, in duet, rather like ... what was that famous duet, a famous duet?" Marvin Gaye and Tammi Terrell? "Yes. Like that." Pointing to "Fool to Cry" I say, that is gorgeous as well. "Mmmm." Do you think people don't expect the Stones to write a song about "my daughter on my knee"? "Oh, I know, it's *surprising*, isn't it? It's the *family* side," he chuckles. Well, it *is* true, the Stones *are* getting on, and "and have done it with alot of girls and what could be surprising if you've got children, eh? At the end!" Keith's just had his third child ... "He's had *so* many, I dunno ... and other girls have claimed that they've got my baby and it's not true..."

Didn't Keith name his son Tara? Isn't that a girl's name? "No, it's a man's name. It's a king's name, the high king of Ireland's name. One of the greatest, was called Tara. A sacred place in Ireland is called Tara." Oh, I didn't know that. "Sank you very much for zis piece of information..."

Okay. So this is very nice, this "Fool to Cry" and this, this "Crazy Mama" is once again the hard - rocking Rolling Stones that we have come to know and love, "Mmmm ... Owwwwhhh ..." What about all these guitarists that you used on this album, have they all sort of gone? "Gone where?" Well, Harvey Mandel ... them ... "I don't *know*." Who did he used to play with? "Oh, John Mayall, Canned Heat, and some solo albums." What did he look like? "He had a beard." Oh well then, he definitely couldn't play onstage with the Rolling Stones, I say. "I didn't say that," Mick says. Well, I say, anyone with a

beard couldn't really be in the Rolling Stones ... "I have a beard sometimes..." What, in "Ned Kelly"? "When I was in South America once I grew a long beard. Girls loved it. They thought it was *so* butch." Unless you're really ugly, there is no reason to have a beard ... "Well, it saves you shaving, especially in the middle of Brazil."

I think your voice, on this album, is growing and stretching ... "OHHH, yes ... Growinggg, and stretchinggg..."

Why did you call it "Black & Blue"? "Because it's Black and it's blue ... Well, black and blue. Black and blue ... it's a play on 'Blond on Blond'. Blue ... for the blues ... the blues have always been part of our music mmmmmmmmm, it's as good a title as any other, isn't it? They could have called it 'Cowbell' for all I care."


"It was good because we thought of this cover picture ... the sky ... and the night ... black night, blue sky..."

WHAT WILL YOU BE WEARING ON THIS UPCOMING TOUR, MICK?? "I dunno. I've just been gettin' some new costumes ..." Why don't you just wear your own clothes, you know - come as you are? "I *did* that, on the last tour." No, only one night, in St. Paul. "Well, you know you think that, you think that you should just go there in regular clothes. And then when you get there, and there's all the lights, and you see all the people, you think what the fuck. I mean half the fun of it is dressing up, why go on lookin' like an old blues singer? Eh? Like just any old English blues band ... Anyway, this is my stage leather jacket. But you know, I'm not going to go on and ruin these pants..."

Re the guitarists on the LP: Was there ever any thought of re-doing these guitar tracks? The Wayne Perkins and the Harvey Mandel ones? "Oh no, they're great the way they are." What about Ronnie, did he record his stuff before or after last summer's tour? "Oh before. See, he's on this one, and that one ... And he did vocals, he's on this one ... that one..." Is he part of the group now? "Yeah, I don't know why everyone keeps asking me that."







"We use Marshall amplifiers. We use anywhere from 5 to 10 stacks for the guitars and about 6 or 7 stacks for the bass. The bass cabinets are folded horn enclosures."

How KISS Make Their Sound

Inside Info On Kiss Equipment

By Peter, Gene, Paul & Ace

Gene Simmons: We use all Gibson guitars. I also have a hand - built Guitar Lab guitar - bass. I use a Ripper, a Grabber. I have a Les Paul bass, an EB-1, which is a collector's item, a Precision ... I must have about 10 basses. Altogether Gibson has given us a ridiculous amount of guitars. They're the guitars that we buy anyway, but they kind of thought it was neat that we took pictures with our guitars like all true bands should, so they figured, okay, we'll give you some free guitars because you use them anyway.

We use Marshall amplifiers. We use anywhere from 5 to 10 stacks for the guitars and about 6 or 7 stacks for the bass — the bass cabinets are folded horn enclosures. We're playing in situations like Nassau Coliseum, you know 25,000 seaters in real killer kind of halls where we've really got to be able to put out a stage sound as well as a big sound system, because people in the first 10 rows only hear you on stage.

It's really exciting to be able to be shaken up by your own equipment. Loud is still exciting to me and I hope I don't grow out of that — obviously for the appropriate songs. I don't want to blast "Yesterday" by McCartney, you know. I'd like to listen to that fairly loud, but

not at pain level.

I use SVT heads. I have 5. They're 360 watts each.

Paul Stanley: We've really tried all the different stacks, pretty much every English stack made, and Marshall is the best. We use Marshall 100 tops for the guitars.

I had some custom guitars made, but they were stolen. Now Gibson sponsors us, so they'll make us whatever we want. I've always thought that for loud music a Gibson is the best. There's really no need to spend \$1,000 on an Alembic. There's no reason a good guitar should cost anybody more than \$400. Any guitars that I have that cost me more are collector's items and I only bought them as collector's items. I have a 1966 doubleneck which I use on recording dates. But there's no need to spend anymore than that for a stock guitar and with a couple of modifications you've got a great guitar.

I used to have a crippled Flying-V — it had one long and one short cutway, but that was stolen. I've got 7 guitars now. I've got a Firebird that I use on stage, an old one. I've got a Black B, a Sunburst, Les Paul Custom Custom, and a Black Les Paul Custom Custom. A custom cus-

tom is a Les Paul custom neck with heavy frets on it instead of light frets and it's got a hot pickup on it, a custom hot pickup. Also I have them painted custom colors.

Ace Frehley: Well, we use Gibsons and Marshalls. I like the MXR Phaser and the Echo-Plex is nice. If you want to boost your guitar sound the LPB-1 is perfect for that.

The LPB is only 10 dollars. It really does make a significant difference. It made you sound a lot thicker. It gives you more sustain. But if you're using a cheap amp, there's a good chance you could blow it up with it. Because what it does is overdrive the the pre-amp. If your amp is right on the threshold when you're playing straight at full volume, then you might just blow it when you use the LPB-1. But who cares, you can always buy a new amp, right kids?

Peter Criss: Pearl gives me my drums. I had dinner the other night with the president, a great guy, Walt Johnson. He said he's getting constant letters in that everybody's using my kit. They want to know exactly every drum I'm using. I went out and I saw a lot of people copping on my kit and I figured, we're at the point where if we are going to change I want custom drums that when they take the



cape off everybody will go *Wow that's heavy!* so that's what I did, I went out and had this custom set made.

I took the same drums I'm using now and just put a new finish — a rhinestone mirror type coverage — on them. But I've also designed another set that are a different shape — they're longer, diagonal shaped drums. I'm using bass drums for floor tom-toms and there's at least got to be — oh, I'd say 13 or 14 drums — they're made into longer tubes and they're really interesting soundwise. You need new toys to create with if you want to keep creating. □

(Information compiled from an interview with Richard Robinson)

Fin Costello



It's really exciting to be shaken up by your own equipment...



If your amp is right on the threshold when you're playing straight at full volume, then you might just blow it out when you use the LPB-1. But who cares, you can always buy a new amp, right kids?

ROBIN TROWER- LIVE!

Going Forward

By Jim Girard

"We weren't even thinking about recording a live album," says Robin Trower about his recently released and highly acclaimed live album.

"See, what happened was we did this show in Stockholm, and Swedish radio recorded it; we weren't even aware it was being recorded," the guitarist explained. "I think that was really the magic of it, to do a show and not be aware anything was being recorded. We just played the show for what it was.

"Two weeks later we got a tape, which was a copy of the rough mix. Bill Lordan, our drummer, heard it and said to me that



he thought it was good enough to be a live album. I wasn't convinced straight off, because I wasn't considering doing a live album — especially one of all old material. But I felt it was definitely a great thing, so we remixed it and that was that."

The net result, of course, was one of the most exhilarating and well done live albums to date. Entitled simply **ROBIN TROWER LIVE!**, the seven cuts came as a surprise to his throngs of fans. What with just three studio Lp's behind him, a live set wasn't really in order.

However, those best cuts culled from the Stockholm gig made for a representation of Trower at his finest. "Daydream," "Rock Me Baby" and "I Can't Wait Much Longer" are numbers from his debut solo effort of 1973, **TWICE REMOVED FROM YESTERDAY**. From his second album, **BRIDGE OF SIGHES**, comes "Little Bit Of Sympathy," "Too Rolling Stoned" and "Lady Love." Only one cut from his most recent album, "Alethea," was tapped from **FOR EARTH BELOW**.

The live cuts, most people concur, are far improved versions of the songs than their earlier studio counterparts. Robin feels strongly about the live album in this respect: "I certainly wouldn't have put it out unless I thought it was a statement worth something. See, to me the live album is a really different outlook on those songs."

The onstage figurehead of the band is vocalist and bassist James Dewar, who helps write the lyrics to the band's songs. Robin writes all of the music though. The most recent addition to the Trower Band (billed simply as Robin Trower though) is drummer Bill Lordan, whose persistence paid off in terms of getting Robin to release the live Stockholm tapes. Lordan replaced original drummer Reg Isadore just before **FOR EARTH BELOW** was recorded.

Together, the members of the Trower Band are the perfect compliment to Robin's distinctive brand of guitar playing and are probably the last of the hard rock blues trios. Robin has plans to keep things as they are, continually thwarting questions about possibly expanding his band to include another guitarist or a keyboardman.

"I would have to rethink my style completely in order to have a keyboard player or anything like that," he states. "I've worked too hard at what I am doing now to give it all up — just to have another musician in the band. Besides, I don't feel the basic need for it."

"There aren't many guitarists capable of working in a trio the way that I do. See, this whole thing has a great deal of appeal to me; it's a challenge and I have to stretch myself to fulfill the role. And what counts is that I truly enjoy what I am doing and that's what it is all about."

Although there was no title settled upon, Trower did have his fourth studio album finished and mixed before the decision to release the live tracks came about. That album differs from its predecessors in the respect that long time producer (and ex-Procol Harum mate),

Matthew Fisher, wasn't at the helm this time around. Trower has taken to doing his own production chores, along with the assist of engineer Geoff Emerick.

"We'll hold off on the studio album for a few months," Robin says. "I want the live album to settle with people first. And as far as the production end of things, I wasn't happy with the way our last album, **FOR EARTH BELOW**, was presented musically, I didn't like the way the band came off and decided to take things into my own hands. I'm capable of hearing my music the way I want it recorded. Besides, Matthew and I are poles apart, musically."

Playing concert tours and travelling extensively for the past few years, Robin Trower, it has oft been rumored, doesn't really care for long jaunts on the road. He's even been quoted as saying he'd prefer to just record and leave the other activities to his peers.

"Well, that's not strictly true," he attests. "I might have said something like that — if it was an off day or an off half hour. I can't really remember the time when I felt that way."

"There's a high that you get playing live that you can't get anywhere else. I do enjoy making albums, yeah, but you get bored in the studio after a bit and then I'll want to go back on the road. It's nice to have both things happening."

Trower's success on the road has been mainly in America, a country whose audiences he prefers over any others. England, his homeland, has been somewhat less enthusiastic about his music, I noted.

"It's been very slow in England, you're quite right. However, we recently did a tour there and the albums are still doing nicely," Robin says. "They're a couple of years behind America with me — mostly because of exposure. In America, we get good airplay, but in England there aren't any stations playing my sort of music and the exposure has been minimal. We mostly pick up fans by word of mouth. Still, it's getting better — as we just played London and filled an 8000 seater."

Even though he isn't the star at home as he is in the States, Robin still remains an English resident. He has no plans of emigrating, even though it means outrageous taxes and less income to him. "See, I like living in England," he says, "and you should never do anything for money; that's never the right reason to do something. Sure, it costs me a lot more to live there, but money has never been that important to me."

That last statement is especially true when it comes to Robin Trower, the man who left Procol Harum at their peak and probably forfeited some handsome wages as a result. He started from scratch and built his own brand of rock, amidst Jimi Hendrix comparisons and jeers from old Procol fans.

He feels that his move was a wise one, as his Procol days are hardly remembered by most of his current following. "The whole game," he says, "is going forward, not backwards. The people who are into my band probably don't even remember

What counts is that I truly enjoy what I'm doing and that's what it's all about.

"To me ... the live album is a different outlook on those songs..."



Procol. Anyway, Procol is part of the past. My audience is younger and they can't relate to 'Whiter Shade of Pale.'"

When not working, Robin listens to various styles of music and is particularly interested in classic veins of black music in general. "I listen to Duke Ellington a lot; I just bought all of his available stuff," Robin says enthusiastically. "I love Donny Hathaway, Muddy Waters and B.B. King — all of that kind of material. I like classic music, no matter what style it is. I don't listen to any commercial stuff at all. When I put a record on ... well, it's

gotta be good; when you're as good as me it takes a lot of record for me to be interested. I like to listen to someone who is greater than me, so I can get a buzz off of it. That's why I like Duke Ellington — something I can look up to."

Since Trower has been touring, there's been a constant problem of getting the proper supporting acts. This is something that bothers Robin and he's free with his thoughts about band's opening up for him: "It would be great to have creative control of support acts — to choose who goes on before you. It's important, as it

gets people in the right frame of mind. I have tried to get Little Feat to open for us at most of our gigs, but I think they want too much money or something. I'd love to have them on though; it's good to have someone decent on before you," Robin states.

His guitar sound has been acclaimed as the best, by countless polls and by his many peers. He isn't exactly modest about his ability, but rather credits his continued hard work and his endurance. His love for his 1956 Fender Stratocaster must also be noted, as much of the

I've worked too hard at what I'm doing now to give it all up.



Trower sound is built on Robin's relationship with his trusty axe.

"To me, the Stratocaster is THE electric guitar. I've got about eight of them. I have all of these newer ones, but the one I always use is my old '56 model," he says. "This old one is head and shoulders above the rest. The workmanship in the wood and ... they were just built with a lot more care years ago. Now, what you're buying amounts to an imitation of the real thing.

"The Strat is the only guitar I've played that can sound really musical. It can cover a range of sounds that I want to get out of it, whereas other guitars are too limited."

Talking about his guitar and onstage sound is, seemingly, of more interest to Trower than all of the other topics we discussed. A true technician (as opposed to a pop figure whose craft is secondary to his persona), Trower uses several foot pedals to give him diversity in sound, both onstage and on record.

"My pedals are for effects," says Robin. "My whole thing is built on my basic guitar and amp sound. I use five different pedals onstage, at various times. However, the flat and basic thing is my guitar to amp sound.

"See, I use what you call a Mutron, your basic wah-wah and a Univibe. Those are used most. The Mutron can give you a sound like a cat, a big cat; it can snarl like a leopard — tough to explain. Then there's the Univibe, which is almost like a phasing thing and it gives you a Leslie organ effect. I need those effects onstage to fill things out."

Ironically, at this time when his live gigs have never been as exciting, his records have never sold so well and things, in general, have never been better for him, Robin is thinking of lightening his work load and cutting back his touring agenda a bit. The last three years have been tough and his present success must be looked on as the result of years of labor.

He philosophizes: "You only get out what you put into something. I've been lucky and have worked hard. I just obviously am thinking of working less than I have been. I want to spend time on other things.

"I might get into producing or something. I do see that as a possibility, although I haven't made any plans in that direction. Obviously, it would have to be someone really good. I just generally want to slow down a bit."

That doesn't mean that Robin will stop touring or recording; it simply means, if anything, he'll do everything less extensively.

"I just don't want to tour all year, that's all. I'll never retire, as such. Bill and Jim are free to work with other people while I'm doing other things too; I don't have them tied up or anything," Robin states.

Meanwhile, Robin is still touring and still playing live gigs to full houses. He's featuring much of the same material as was on ROBIN TROWER LIVE! and also previewing several tracks from his next studio album. And whether his public will allow him to slacken his pace remains to be seen. □

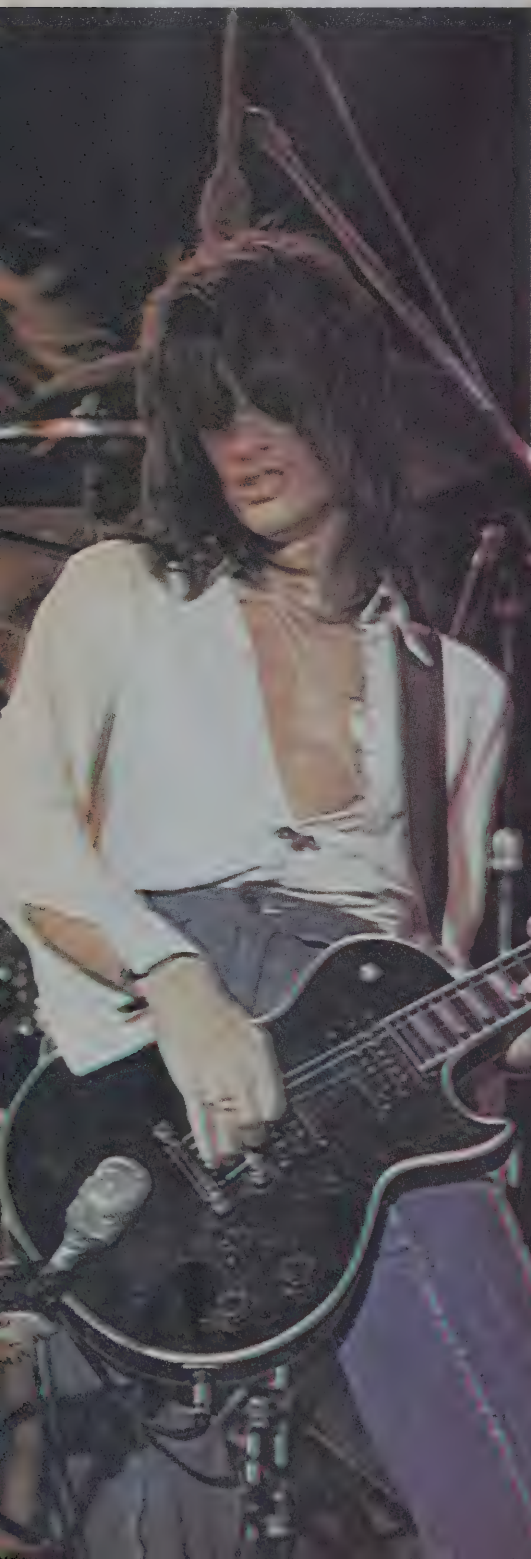
Neil Zlozower

AEROSMITH

(continued from page 12)

and its fantastic success ... don't you feel that you have had other singles since then, other songs, rather, that could have been equally big as singles? "I'll say," mumbles Elissa. "Well, they just tell me about these business decisions," says Joe, "I really don't know how these things are decided ... There's nothing we can do about it, I guess..." Well, you're not exactly refusing the money, are you? Laughter. "I hear that Hepburn is going to do a talking version of it," says Steven, straightfaced. Audrey or Katherine?

"Meanwhile," says Steven menacingly, "why did you run those photos of me that showed all my teeth??? Really, it was like



Ronald Powall

I'd rather be home
Do you know how
many cars I have at
home? And how
many miles I've put
on them this year?
My kids love it

something out of *Dentist's Journal*."

Well, there wasn't that much of a selection, if you recall, you're choosy about who photographs you ... "Well, it was like looking at an issue of *Playboy* and seeing a gorgeous little potato cake, nice little negligee and panties and a little string hanging out..."

At this point, the headwaiter comes with another bottle of the Margaux avec the compliments of the house. Good timing.

Followed by an exchange of cursing in Italian and German on the part of your reporter and Aerosmith's lead singer. Unfortunately, the tape, dear readers, is too garbled to make much sense of it.

"The Kinks say we're Harry Smith," says Steven to no one in particular.

Okay, let's try to bring this down to a serious level. What hours are you guys in the studio? "Well, we're in the studio from about three in the afternoon on, and Brad and I switch off," said Joe. "They just switch hands, actually," offers Steven. What about you, I turn to him, don't you have to go in and sing?? "Oh, I can switch hands, I can also bend over and reach myself."

"No, I'll tell you exactly what happens," said Steven between mouthfuls. "They're in the middle of putting guitar overdubs on right now, and it's just one of those come as it goes things. It just happens, you know?" How many songs have you done so far? "Umm, I think we've got one song done, don't we?" asks Joe. ONE song done? In two weeks?? "But it's a killer, really Lisa..." says Tyler. You're going to be in there for

months ... "We should be in there for ah, the next year," Tyler agrees.

Who writes the songs? (Okay, okay, don't say Barry Manilow...) "Brad wrote a really good one..." How many guitars do you have? "Between the two of us we have 22 guitars." How many do you play? "One at a time." So much for that.

What's that? Puree of celery? Oh. "I'll take that," says Steven. Why? It's great, are you kidding? Have some of it, Oh, yeah, it is pretty good ... Do you eat alot? And not gain weight? Oh, I can't stand it ... Wait a minute, look at Elissa ... she's got me over a barrel, she's four ahead of me on the breadsticks ... But I had crabmeat and escargots ... How much do you weigh?? Ninety pounds ... "I don't gain any weight except right here," says Steven displaying his stick-the-stomach-out trick.

Chocolate mousse??? Oh, my god ... Two of them, oh you have to be kidding. Listen, that's nothing compared to what I feel about pizza. Ummm, pizza and chocolate mousse. There's this place in Boston, Camille's where they make pizza with black olives ... and then a nice chocolate mousse afterwards ... Do you know how much butter is in that? Butter isn't as bad a sugar, though...

How come you all live in Boston? "I wouldn't want to live here," Joe looks disdainfully around the Proof of the Pudding, but he means New York. How come not L.A. ... most musicians like L.A. ... "It's going to sink into the sea," he says. Yeah, in May. Boston is nice, but there's this sort of sophomoric attitude in Boston that's always bothered me ... "It's always bothered us, too," agrees Joe. "They never accepted us. But the reason we like it there is because you don't see anybody. You go home and you don't see anybody."

LSD. Robert Deniro. Strawberries with the chocolate mousse. Billy Squires. Have you ever thought of doing a solo album? When you write songs, do you do the music first and then the lyrics? Trace exactly how the group was formed. Do you get recognized alot?

"Yeah," said Steven. "Everywhere now. I walked up and down 42nd Street ... 42nd Street is amazing now, I mean right out loud they're selling stuff, it's like Woodstock. I went by a massage parlor, and I walked down by Broadway where Snuff was playing, and I stood there for about a minute but then that was it ... these kids recognized me and that was it ... I like it, but you know, when they start in ... it's too much." Especially with people tearing at things, and Steven your scarves, you have to be careful. Remember Isadora Duncan.

Joe says that he can't remember when he stayed at home for more than a month. Wouldn't you be bored? "If I had the same amount of money, and I could stay at home, I wouldn't be bored. I'd stay at home. I'd get to play every night, it doesn't even matter if it wasn't to a large audience, I'd just play ... you're talking about an ideal situation. The traveling is a drag, you have to get up every morning ... it's terrible, you have to face that every



Lee Black Childers

day. I'd rather be home. I have four cars at home, you know how many miles I'll put on my cars this year? Nothing. I've got a couple of Porsches ... a Turbo ... people won't race me with the cars I've got now. I've got a Corvette ... I never get to drive them. When I get home I try and drag all the kids that I can, they don't know who I am..."

Steven describes the special staging that Aerosmith plan to use on their summer tours: "It's a lighting truss that will come to a point where Joey Kramer's head is, it'll sort of look like a large 'A' over the band. It'll be up over the band for the first half of the show; also we're going to have a backdrop of sorts ... a caricature, from the inside sleeve of the album. Teresa Stokes, an artist from Atlanta, Georgia did it.

We're going to have two different backdrops; the inside sleeve of the album, and another one of a train barreling through ... (I get it) and then the front of the truss almost touches the front of the stage and it'll be lit up. We haven't really done any visual stuff onstage with the exception of the smoke ... We also may do some stuff on the next tour with holograms. For a certain song, we could project a three dimensional image of myself, for example. And I'll be there, but I could walk up to it, they're working on it now. This could be really nuts. I could walk into myself ... and the two would become one. But I'll make sure that someone else walks into me first ... so that I don't just become a pile of dust," Steven laughs.

"This next tour is really gonna be nuts," Steven says. "I mean the last one we headlined at the L.A. Forum, and we played the Garden, but this one is different. It's all headlining, and in huge places."

Several chocolate mousses later, the meal is finished. An attempt has been made to record the conversation, and Joe and Steven return to the Record Plant where they continue to record whatever their album will be called. By the time you have this in your hands, Aerosmith will have hopefully finished that disc, and will be once again, on the road. Storming across America, summer 1976. Are they living their dream?

"Well," said Steven Tyler in parting, "when I heard 'Dream On' on ABC radio that was it. I couldn't believe that, because I grew up to that." □

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LOVE IS ALIVE

(As recorded by Gary Wright)

GARY WRIGHT

Well I think it's time to get ready
To relax just what I have found
I have lived only half of what I am
All clear to me now.

My heart is on fire
My soul's like a wheel that's turnin'
Your love is alive
My love is alive.

There's something inside
That's making me crazy
I'll try to keep it together
'Cause what I say may not happen the
same way
Now could be forever.

My heart is on fire
My soul's like a wheel that's turnin'
Your love is alive
My love is alive.

There's a mirror moving inside my mind
Reflecting the love that you shine on me
Hold on now to that feeling
Let it flow, let it grow.
(Repeat chorus)

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DANCE WIT ME (Everybody)

(As recorded by Rufus featuring Chaka
Khan)

GAVIN CHRISTOPHER

Dance wit me ev'rybody dance wit me
Dance wit me ev'rybody dance wit me
Dance wit me ev'rybody dance wit me
Dance wit me ev'rybody dance wit me.

If you feel like dancing all night long
Band goin' strike it up and play you a
party song
If what you feel is real
Then we gon' get down and groove
Love the way you party
Love the way you move.

Know the joint is jumping people bum-
pin' away
We got this groove and you know that
it's here to stay
So if you feel like dancin'
Put on your dancin' shoes
Love the way you party
Love the way you move.

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WORDS (Are Impossible)

(As recorded by Donny Gerrard)

DANNY JANSSEN
BOBBY HART

Words without love are just words with
no meaning
And the feeling that something has
died

I can't hide with only words
Lose you, now the last thing I want is to
lose you

But it seems like I'm losing myself
I feel like someone else and not myself
Baby, words are impossible.

Easy, to pretend nothing's wrong would
be easy

But to face you when something is
wrong's the hardest thing I've done
Stronger, I was weak but I'm growing
much stronger

If you give me a little more time
The more I find myself the more I find
Oh, words are impossible.

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STILL CRAZY AFTER ALL THESE YEARS

(As recorded by Paul Simon)

PAUL SIMON

I met my old lover on the street last night
She seemed so glad to see me, I just smiled
And we talked about some old times
And we drank ourselves some beers.

Still crazy after all these years
Oh, still crazy after all these years.

I'm not the kind of man who tends to socialize
I seem to lean on old familiar ways
And I ain't no fool for love songs that whisper in my ears.

Still crazy after all these years
Oh, still crazy after all these years.

Four in the morning
Crapped out, yawning
Longing my life away
I'll never worry; why should I?
It's all gonna fade
Now I sit by my window and I watch the cars
I fear I'll do some damage one fine day
But I would not be convicted by a jury of my peers
Still crazy after all these years
Oh, still crazy, still crazy, still crazy after all these years.

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WHERE DID OUR LOVE GO

(As recorded by J. Geils Band)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

Baby, baby, baby don't leave me
Ooh please don't leave me all by myself
I've got this burning, burning, yearning
feeling inside me
Ooh deep inside me
And it hurts so bad.

You came into my heart
So tell me with a burning love
That stings like a bee
Now that I surrender so help me sweet
You now wanna leave
Ooh you wanna leave me.

Baby, baby, where did our love go
Ooh don't you want me, don't you want me no more.

Baby, baby where did our love go
And all of your promises of a love forever more.

I've got this burning, burning, yearning
feeling inside me
Ooh deep inside me and it hurts so bad.

Before you won my heart
You were a perfect girl
But now that you got me
You wanna leave me behind.

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LOOKIN' OUT FOR #1

(As recorded by Bachman-Turner Overdrive)

RANDY BACHMAN

Ev'ry day is an endless train, you got to ride it to the end of the line
Be a trouble shooter, blow the bad luck away and you will make it to your station on time
And you'll find out ev'ry trick in the book and that there's only one way
To get things done you'll find out the only way to the top is lookin' out for number one
I mean you keep lookin' out for number one.

Ev'ry night is a different game, we gotta work for our fortune and fame
Success is a ladder, take a step at a time and the people will remember your name

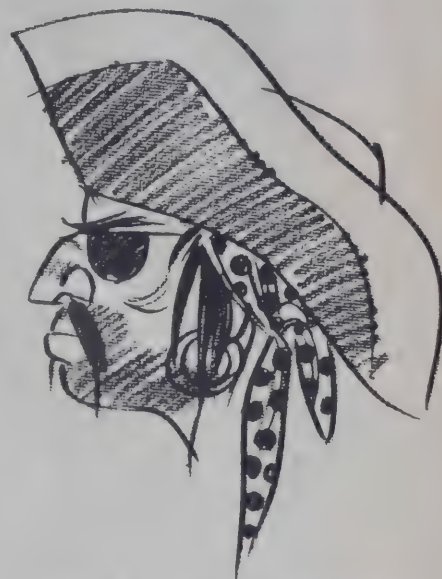
Yes, I found out all the tricks of the trade and that there's only one way
You're gonna get things done I found out, the only way to the top is lookin' out for number one and that's me
I'm lookin' out for number one.

Ev'ry day is an endless train, but I ride it to the end of the line
I'm a real trouble shooter and I blow it away no one's gonna get what's mine
I found out ev'ry trick in the book and that there's only one way to get things done

You'll find out the only way to the top is lookin' out for number one
I mean you keep lookin' out for number one that's me I'm lookin' out for number one.

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DON'T PULL YOUR LOVE

(As recorded by Glen Campbell)

**DENNIS LAMBERT
BRIAN POTTER**

Don't pull your love out on me, baby
If you do, I think that maybe I'll just lay
me down and cry for a hundred years
Don't pull your love out on me, honey
Take my heart, my soul, my money
But don't leave me here to drown in my
own tears.

You say you're gonna leave
Gonna take that big white bird
Gonna fly right out of here without a
single word

But you know you'll break my heart
When I watch you close that door

'Cause I know I won't see you any more.
(Repeat chorus)

Haven't I been good to you
What about that brand new ring
Doesn't that mean love to you
Doesn't that mean anything
If I threw away my pride and I got down
on my knees
Would you make me beg you pretty
please.

(Repeat chorus)

There's so much I want to do
I've got love enough for two
I'll never use it girl
If I don't have you.

(Repeat chorus)

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THEN YOU CAN TELL ME GOODBYE

(As recorded by Glen Campbell)

JOHN D. LOUDERMILK

Kiss me each morning for a million years
Hold me each evening by your side
Tell me you love me for a million years
Then if it don't work out
Then if it don't work out
Then if it don't work out
Then you can tell me goodbye.

Sweeten my coffee with a morning kiss
Soften my dreams with your sigh
After you've loved me for a million

years
Then if it don't work out
Then if it don't work out
Then you can tell me goodbye.

If you must go I won't grieve
If you just wait a life time before you
leave

If you must go I won't say "no"
Just so we can say that we tried
Tell me you love me for a million years
Then if it don't work out
Then if it don't work out
Then if it don't work out
Then you can tell me goodbye.

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ANYTIME (I'LL BE THERE)

(As recorded by Paul Anka)

PAUL ANKA

Anytime you need me babe
Just call I'll be there
Call and see what a good friend can be
when you need someone to care
Nothing more than understanding
Just a man who's undemanding
Like a leaf that's only landing suddenly
goes when the wind gently blows.

And I'm asking nothing of you love only
what you want to give
And I wish you what I wish myself as
long as I may live

Other arms will surely hold you
Just remember the things that I told you
when these arms of mine enfold you
It's not but of greed but for love, and for
need.

I love you so
I still do

I'm sure you know when I'm holding

you
The sad part of seeing you is goodbye
Call and I'll come when your world's
come undone
I'm like you, I get lonely too and I need
someone to hold
Knowing well this world can be hell,
and sometimes very cold.

Nothing firm and nothing binding
Now and then a slight reminding
Waking up one day and finding
somewhere to run, somewhere to run,
somewhere to run when your world's
come undone
Oh babe I'll be there
I'll be there anytime.

There's a certain thing about you
Summer, fall, and spring about you
I could write and sing about you and
never run out, never run out (no)
Never run out of what you're all about
Oh babe I'll be there
I'll be there anytime.

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FALLEN ANGEL

(As recorded by Frankie Valli)

G. FLETCHER
DOUG FLETT

You're home again I'm glad you kept
the key
'Been waiting here, it seemed a million
years to me
But hush now I know you're all cried out
It's all right inside I've had no doubt
about your love for me
I can see behind the tears
I'm certain of the way we feel and given
time the hurt will heal.

I need you
I think I always will
From time to time you play around
But I love you still
You tried them all, at ev'rybody's beck

and call
Maybe you resist them all when I tell
you how I missed you.

Fallen angel
I'll forgive you anything
You can't help the things you do.

Home again so won't you close the door
Stay here with me and we'll forget
what's gone before
Just hold me tight
Our love is gonna make it right
Put shadows way beyond recall
The ghost has almost gone.

Fallen angel
I'll forgive you anything
You can't help the things you do.

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SILLY LOVE SONGS

(As recorded by Wings)

PAUL McCARTNEY

You'd think that people would have
had enough of silly love songs
But I look around me and I see it isn't so
Some people wanna fill the world with
silly love songs
And what's wrong with that?
I'd like to know
'Cause here I go again
I love you
I love you
I love you
I love you.

I can't explain the feeling's plain to me
Say can't you see?
Ah she gave me more
She gave it all to me
Say can't you see
What's wrong with that
I need to know
'Cause here I go again
I love you
I love you
I love you
I love you.

Love doesn't come in a minute
Sometimes it doesn't come at all
I only know that when I'm in it
It isn't silly, no it isn't silly
Love isn't silly at all.

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COULD IT BE MAGIC

(As recorded by Donna Summer)

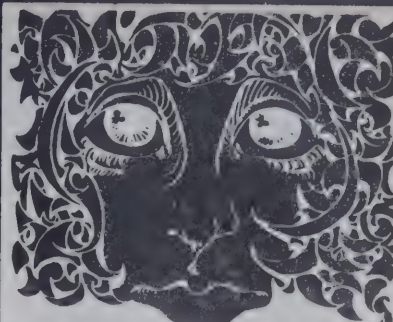
ANDRIENNE ANDERSON
BARRY MANILOW

Spirits move me, ev'ry time I'm near you
Whirling like a cyclone in my mind
Ah sweet Peter angel of my life time
Answer to all answers I can find
Baby I love you
Come, come, come into my arms
Let me know the wonder of all of you
Baby I want you
Now, now, now and hold on fast
Could this be the magic at last.

Baby take me high upon a hillside
High up where the stallion meets the
sun
I could love you, build my world around
you
Never leave you till my life is done
Baby I love you
Come, come, come into my arms
Let me know the wonder of all of you
Baby, I want you
Now, now, now and hold on fast
Could this be the magic at last
Baby I love you.

Come, come, come into my arms
Could this be the magic of all of you
Baby I want you
Now, now, now and hold on fast
Could this be the magic at last
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LOVE IN THE SHADOWS

(As recorded by Neil Sedaka)

NEIL SEDAKA
PHIL CODY

In the shadows
You got to know your lover mostly by
feel
Got to put your faith in things you can
touch
If you dare to
'Cause the shadows can make you crazy
with the things they reveal
They show it all without revealing too
much
Scare the hell out of you.

'Cause me and my love
Live among the shadows
Where the old playground is an alley
way
New me and my love make love among
the shadows
When the sun goes down in a dark
hallway
Love in the shadows where the crowd
never goes
Deep in the shadows where flowers
won't grow
Me and my baby know love in the
shadows.

In the shadows
You got to work at love to get it to shine
You can't believe in everything that you

Not this time around
'Cause the shadows can play a half a
million tricks on your mind
You try your best but you can never
break free
It just kind of drags you down.

'Cause me and my love
Live among the shadows
Where the old playground is an alley
way
New me and my love make love among
the shadows
When the sun goes down in a dark
hallway
Love in the shadows where the sun
never shines
Deep in the shadows where most men
go blind
Me and my baby find love in the
shadows.

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SHOP AROUND

(As recorded by Captain & Tennille)

BERRY ORDY JR.
WILLIAM ROBINSON

Just because you've become a young
woman now
There's still some things that you don't
understand now
Before you ask some guy for his hand
now
Keep your freedom for as long as you
can now
My mama told me
You better shop around
Mm you better shop around.

There's some things that I want you to
know now
Just as sure as the wind's gonna blow
now
The men'll come and the men are gonna
go now
Before you tell 'em that you love 'em so
now
My mama told me you better shop
around
Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give
you true loving.

Before you take a man and say I do now
Make sure he's in love with you now
My mama told me you better shop
around
Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give
you true loving
Before you take a guy and say I do now
Make sure he's in love with you now
Make sure that his love is true now
'd hate to see you feeling sad and blue
now
My mama told me you better shop
around.

You better shop around
You better shop around.

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I WANT YOU

(As recorded by Marvin Gaye)

LEON WARE
ARTHUR ROSS

I want you the right way
I want you but I want you to want me
too
I want you to want me baby
Just like I want you.

I'll give you all the love I wanted to
But half a love is all I feel
Well it's too bad, it's just too sad you
don't want me
But I want' change your mind, some
ways, some how.
(Repeat chorus)

I wonder if love is just as fantasy
To share its freshness, pure and fair
Oh don't play with suffering, you
should cherish for life
Don't you want to care, and in lonely, I
bear.

(Repeat chorus)

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ARMS OF MARY

(As recorded by Sutherland Brothers)

IAIN SUTHERLAND

The lights shine down the valley
The wind blows down the valley
Oh how I wish I was lying in the arms of
Mary.

She took the pains of boyhood
And turned them into feel good
C how I wish I was lying in the arms of
Mary.

As the girl who taught me all I
had to know
She put me right on my first mistake
Summer wasn't gone when I'd learned
all she had to show
She really gave all a boy could take
woo.

So now when I feel lonely
Still looking for the one and only
That's when I wish I was lying in the
arms of Mary
Lying in the arms of Mary
Lying in the arms of Mary.

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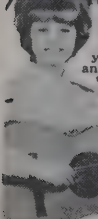
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TELL THE WORLD HOW I FEEL ABOUT CHA BABY

(As recorded by Harold Melvin & The
Bluenotes)

**GENE McFADDEN
JOHN WHITEHEAD
VIC CARSTARPHEN**

You're the reason I wanna live
An' you're the reason I wanna give
You're part of my body
An' all of my soul
An' a love like ours baby is so sweet an'
mellow.

Yo' love is the only love I know
That's why I'm never lettin' it go

Yo' love is the only love I need
That's why I'm satisfied 'cause I got-cha
here with me.

Right now I just wanna tell the world,
tell the world how I feel about cha baby
I wanna tell the world, tell the world
how I feel about cha baby.

You're the person that God must have
put here for me
An' tell me who's to bug you with one
man's destiny
Tell me an' you're more than just a
woman
Even as our love gets stronger
She treats me so doggone nice.

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NEVER GONNA FALL IN LOVE AGAIN

(As recorded by Eric Carmen)

ERIC CARMEN

No use pretending things can still be
right

There's really nothing more to say
I'll get along without your kiss good-
night

Just close the door and walk away.

Never gonna fall in love again
I don't wanna start with someone new
'Cause I couldn't bear to see it end
Just like me and you

No, I never wanna feel the pain of
rememb'rin' how it used to be
Never gonna fall in love again
Just like you and me.

At first we thought that love was here to
stay

The summer made it seem so right
But like the sun we watched it fade
away

From morning into lonely night.

Never gonna fall in love again
I don't wanna start with someone new
'Cause I couldn't bear to see it end
Just like me and you

No, I never wanna feel the pain of
rememb'rin' how it used to be
Never gonna fall in love again
Just like you and me.

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GET CLOSER

(As recorded by Seals & Crofts featuring
Carolyn Willis)

**JAMES SEALS
DASH CROFTS**

Darlin', if you want me to be closer to
you, get closer to me
Darlin', if you want me to be closer to
you, get closer to me
Darlin', if you want me to love, love only
you, then love only me
Darlin', if you want me to see, see only
you, then see only me.

There's a line I can't cross over
It's no good for me, and it's no good for
you
And there's a feelin' deep down inside
me
I can't explain it and you're wondering
why oh.

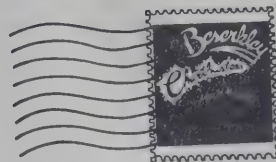
You say we've been like strangers, but
I'm not the others you can wrap 'round
your fingers

I can't go on livin' day to day, wond'rin'
if you'll be here tomorrow
People change, and you're changin'
And I've given you my all
There's no more to borrow.
(Repeat chorus)

There was a time when I would come
runnin'
I'd drop ev'rything for the touch of your
hand in mine
You were blind, and now you regret it,
'cause I can't forget it
It's locked in my mind oh.

And I can't go on livin' day to day,
wond'rin' if you'll be here tomorrow
People change, and you're changin'
And I've given you my all
There's no more to borrow.
(Repeat chorus)

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Dear Mom,
Camp is O.K.
The food is terrible.
Look at what we
made in arts + crafts.
Please send some spending
\$.
Love,
GREG

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LOVE HANGOVER

(As recorded by Diana Ross)

PAMELA SAWYER
MARILYN McLEOD

If there's a cure for this I don't want it,
don't want it
If there's a cure for this I don't want it,
don't want it
I think about you all the time
Thinking only makes me smile and say
hey.

I've got a love hangover
I don't wanna shake it
A love hangover
I know my heart can make it
If there's a cure for me I don't want it, I
don't want it
If there's a remedy I'll run from it, from
it.

I used to chase you from my mind
Now twenty-four hours ain't enough
time

To keep you hangin' around
Ooh I've got the sweetest hangover
I don't want to get over this time.

I've got a love hangover
I don't want to lose it
A sweet love hangover
Last night I knew that I don't want no
cure for this mean sweet love hangover
I don't want no cure for this mean love
hangover
I don't want no cure no, no, no, no
I don't need no cure 'cause I've got the
sweetest hangover
I don't want to get over the sweetest
hangover
I don't want to get over this time.

If there's a cure for me I don't want it no
I don't want it
If there's a remedy you take it, I don't
want it
If there's a remedy I don't need, I don't
need it
'Cause I don't want no cure for this
mean sweet love hangover
I'd rather enjoy the misery of this sweet
love hangover
I don't want no cure, I don't want no
cure

I don't want no, I don't need no, I don't
want no mm for this mean sweet love
hangover
Don't want no, I don't want no, I don't
want no cure
Don't want no, I don't want no I don't
want no cure.

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MORE, MORE, MORE

(As recorded by Andrea True Connection)

GREGG DIAMOND

Ooo how do you like your love?
Ooo how do you like your love?
But if you want to know how I really
feel
Get the cam'ra's rollin'
Get the action goin'
Baby you know my love for you is real
So take me where you want to
Man, my heart you steal.

More, more, more
How do you like it?
How do you like it?
More, more, more

How do you like it?
How do you like it?
More, more, more
How do you like it?
How do you like it?

More, more, more
How do you like it?
How do you like it?
More, more, more
How do you like it?
How do you like it?
How do you like it?
How do you like your love?
Ooo how do you like your love?
How do you like it?
How do you like your love?

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SO GOOD TO BE HOME WITH YOU

(As recorded by Tyrone Davis)

LEO GRAHAM

I work hard all day long
And I do it all for you
Just to prove that my love for you is true
You welcome me with such a tender kiss
And lovin' you right now baby
It's so hard to resist
Oh but now that the day's all thru
It's so good to be home with you.

You have such a lovely dinner for me
when I get home
Ready to do anything at all for me
Whether it's right or wrong
You look so good standing there in that
pretty negligee
I'd work seven days a week, twenty -

four hours a day
Because when the day's all thru
It's so good to be home with you
So good to be home with you.

(Spoken)
So tired, you know they worked me
pretty hard today baby
But I don't mind, 'cause I know
If we ever expect to get out'a this little
one-room apartment
It's gonna take a whole lotta work
And when I see that smile on your face
I know it's all worthwhile
'Cause I love you.

The softness of your body
The sweet smell of your hair
Makes being away from you one
minute seem so unfair
Oh but now that the day's all thru
It's so good to be home with you.

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DO YOU WANNA DO A THING

(As recorded by Bloodstone)

JESSE BOYCE
SANCHEZ HARLEY
RICHARD GRIFFITH

I'm not shy baby that's the reason why
I got the nerve to ask you for what I
want
I hope you don't think I'm teasing you
When I say I really need it
So baby come on
Are you gonna spend the night with me
girl
Are you gonna make it easy for me
Lovers games ain't my thing girl
So if you wanna get down
You better stop jiving yeah.

Do you wanna do a thing
Do you wanna do a thing
Do you wanna do a thing
Do you wanna do a thing.

You promised baby a new experience
For the goodness that I gave you, each
time we met
I heard you like to get down
Is it true babe
Can you make a man walk on a cloud
with the things you do.
So you're gonna spend the night with
me girl
So you're gonna make it easy for me
Wait a minute where are you going
with your bad self
I can't stand it but I'm glad I planned it.
(Repeat chorus)

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HURT

(As recorded by Elvis Presley)

JIMMIE CRANE
AL JACOBS

Hurt to think that you lied to me
Hurt way down deep inside of me
You said your love was true and we'd never part

Now you want someone new and it breaks my heart.

I'm hurt much more than you'll ever know

Hurt because I still love you so
But even tho' you've hurt me like no one else could do
I would never, never hurt you.

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SOPHISTICATED LADY (She's A Different Lady)

(As recorded by Natalie Cole)

CHUCK JACKSON
MARVIN YANCY
NATALIE COLE

Sophisticated lady
Sophisticated lady.

She's a different lady with a different style

She stands tall and steady like the Eifel Tower

She is hip to politics, but loves her jazz
She's got lots of rhythm, she's got lots of class

Ev'rybody knows how she got her name
Yah, yah.

She wears knee length dresses with her high heel steppers

She's not no back stabber, but she's sure a pleaser

She talks quiet and gentle, she acts very cool

She sticks close to her lover, she obeys God's rules.

Sophisticated lady
Sophisticated lady
Sophisticated lady
Sophisticated lady

Ev'rybody knows how she got her name
Yah, yah.

She's the kind of person that you'd like to meet

'Cause she's always smiling and she's always neat

She can start a fire in the coldest man

She's a hip slick sister known throughout the land.

Oh sophisticated lady
Sophisticated lady
Sophisticated lady.

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ROCK AND ROLL LOVE LETTER

(As recorded by Bay City Rollers)

TIM MOORE

Dear sister poet, dear brother poet too
These tears that words are
Make me wanna be with you
But I need to spend my body
I'm a music makin' man
And no page can release it like this amplifier can.

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gonna sign it, gonna seal it, gonna mail it away
Gonna mail it today.

God I must be crazy to express myself this way
But there ain't much romance livin' in the U.S.A.

This guitar is a blessing
This piano is a muse
And electricity's a devil with a twenty amp fuse.

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gonna sign it, gonna seal it, gonna mail it away
Gonna mail it to, gonna mail it today.

Dear mama, papa hey your boy is doin' fine

And this energy you gave him keeps on tryin' to unwind
'Cause I see an ancient rhythm in a man's genetic code
Gonna keep on rock and rollin'
Till my genes explode.
(Repeat chorus)

This is my rock and roll love letter to you
This is my rock and roll love letter to you
Gonna rock it, gonna reel it, gonna slake it away
Send me back one send me back one some day.

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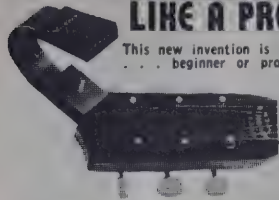
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FOOL TO CRY

(As recorded by Rolling Stones)

**MICK JAGGER
KEITH RICHARDS**

When I come home, baby
And I've been working all night long
I put my daughter on my knee
And she say, "Daddy what's wrong?"
I put my head on her shoulder
She whisper in my ear so sweet
You know what she says?

She say, "Oo, Daddy, you're a fool to cry
You're a fool to cry

And it makes me wonder why."
You know makes my wonder why

She say, "Oo-oo, oo Daddy, you're a fool
to cry"

Even my friends say to me
Sometimes, and make out like I don't
understand them

You know what they say?
They say, "Oo, Daddy, you're a fool to
cry

You're a fool to cry
And it makes me wonder why".

I got a woman, and she live in a poor
part of town

And I go see her sometimes
And we make love so fine
I put her head on my shoulder
She says, "Tell me all your troubles."
You know what she says?
She say, "Oo, Daddy, you're a fool to cry
You're a fool to cry
And it makes me wonder why."
You know makes my wonder why
She say, "Oo-oo, Daddy, you're a fool to
cry."

Even my friends say to me
Sometimes and make out like I don't
understand them
You know what they say?
They say, "Oo, Daddy, you're a fool to
cry
You're a fool to cry
And it makes me wonder why."

Vocal ad lib:
I'm a fool, baby,
I'm a fool, baby
I'm a certified fool
I want to tell ya, gotta tell ya baby
I'm a fool, baby
Certified fool, for ya, mama, come on
I'm a fool
I'm a fool
I'm a fool.

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WHEN LOVE HAS GONE AWAY

(As recorded by Richard Cocciante)

Music & Original Lyrics by: Richard Cocciante, M. Luberti and A. Cassella
English Lyrics by: Danielle Rouby

When love has gone away
Just like my love has gone away
Without a word of explanation, without
a reason.

Feel a pain creeping into your heart
Feel a lump coming into your throat
You feel your head is empty
And you just don't understand.

Then you don't care for fun and
friendship
Then you don't care for drink and dan-
cing
Then you don't care for life and love and
death
And now you don't care for nothing.

Deep in your heart you feel there must
be a motive
And you try to look back upon the past
But you can never find a reason
Because there's no reason why love
should die.

You wish you could change your face
And you wish you could change your
name
And you wish you could change your
soul

And you wish you could change your life
And you wish you could change the
world.

But you know definitely
That it is not worth even trying
Because she's there, because she's
there, because she's there
Because she's there
Because she's there inside your bones
Because she's there inside your brain
Because she's there inside your life
And you're aware you'll never wrench
yourself free.

Even if you could change your face
Even if you could change your name
Even if you could change your soul
Even if you could change your life
Even if you could change the world.

And yet when you realize you can think
it over

You'll open your eyes and see
She's no longer the girl you loved
'Cause time has slipped away
Each day you'll learn a little bit more
And maybe one day you'll find you can
forget her, maybe
When you realize you can think it over
When you realize you can think it over
But you just can't, because...

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"I Have Found The Secret Of Perfect Living! 'Magic Switch-Words' Said To Bring Money, Relieve Pain, Restore Youth, and Do Anything Else Automatically!"

says JAMES T. MANGAN, Noted Para-Psychologist

Dear Friend:

What would it be worth to you to be able to utter a single word which would instantly cause any pain to vanish? Or say another word, and immediately recover some lost object? Or invoke still another magic switch-word, and gain money and new prosperity?

Would it surprise you to learn that there *are* such words, and that all you need do to make one work for you is to say it, relax, and wait for the desired result?

It took me 40 years of research, and thousands of experiments, to find these words. As the decades flew by, I investigated one new theory after another; delved deeply into thought transference, psychokinesis and other phases of parapsychology; worked and counseled . . . probed the mystic depths of religion. And at last I found them—magic switch-words that actually work!

At first I couldn't believe it. And yet, using my program, I saw people use these magic switch-words, and I saw them work. I've used them myself, and I *know* they work. Words that can . . .

• Keep you forever young! • Make you beautiful or handsome! • Read the future! • Dispel aches or pains in any part of the body! • Build a fortune! • Achieve glowing health! • Be a permanently happy person, invulnerable to any upset or setback.

This is the secret of perfect living—magic switch-words, like push buttons, ready to deliver

any desire or eliminate any distress. With them, you can do anything.

THE DISCOVERY OF THE AGES!

Early in 1951, after years of research, a stirring inside me seemed to presage a great new discovery. I had just finished a year-long study of space and its nature and was proceeding to an investigation of the speed of light when . . .

At the instant of noon, Sunday, March 10, 1951, a WORD fell out of the sky into my arms. I hugged it to my bosom and embraced it as a *sign*, a breakthrough from the divine realm, a super-inspiration. The word seemed alive and like a living spirit . . .

I began saying it to myself quietly, easily, without command. Every time I said the word, a remarkable reaction took place. The word seemed to touch off a deep, prolonged sigh . . . I could feel gushes of tensions leave me.

HEAVEN ON EARTH!

There followed what was for me the happiest



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TRY THESE MAGIC SWITCH-WORDS

Listed below are some of the Switch-Words you'll find in this book which, according to Mr. Mangan, "have worked near miracles in hundreds upon hundreds of cases."

For example! *The Magic Switch-Words* to stay and look young . . . to win in a competitive game . . . to display pep and sudden energy . . . anything you wish . . . to find lost or misplaced articles . . . to prevent a person from annoying you . . . to maintain good health . . . to relieve constipation . . . to turn on personality . . . to acquire a skill . . . to dispel pain in part of body . . . to make money or even build a fortune . . . to preserve personal safety . . . to convert another to your beliefs . . . to make yourself handsome or beautiful . . . to learn a secret . . . to improve your mental telepathy . . . to read the future . . . to work miracles . . . to be soothing to others . . . to complete a lot of detailed work . . . to sleep . . . to make your children obedient . . .

MR. MANGAN'S OWN CASE HISTORIES!

Beat an Eye Operation by Two Months A 40-year-old man was troubled with a growth on his eyelid. The specialist said it could not be treated for two months. Yet the lid was beginning to droop with the weight. A friend told him the magic word for healing. He said it—and the growth healed after three days!

Man Makes \$20,000 Extra in One Year One skeptic told a friend that this method was a lot of hooey. Asked what he most wanted out of life, he replied, "Money, of course." He was told the magic word for receiving money. Thinking, "What can I lose?" he tried it. That year he made \$20,000 more than his regular income!

Gout Pain Relieved From a pipefitter; "An excruciating stab of pain hit my big toe and I suddenly feared I was about to learn the agony of gout. But I said the magic word for relieving pain—and the pain left in a second."

He Cures Himself of Hay Fever A hay fever victim, with a history of 25 years of seasonal agony, applied himself to this experi-

ment. *It worked.* From the very first time he said the magic word for healing, he never experienced another acute attack . . . and for seven years he has been **COMPLETELY CURED OF HAY FEVER!**," says Mangan on page 84.

YOU'LL DISCOVER MAGIC SWITCH-WORDS LIKE PUSH BUTTONS!

HOW TO FIND LOST ARTICLES You'll find this word on Page 72. Just keep in mind what you want to find. Then say this word and relax. "Suddenly you find yourself moving in a strange way to a strange place!" says Mr. Mangan. "Lo and behold! Almost immediately the lost article appears right in front of you!"

THE WORD THAT RELIEVES PAIN "Remain as skeptical as you want about the ability of a single word to switch on an 'unseen personal machine' . . . a 'machine' in your subterranean factory expressly designed to relieve you of pain," says Mr. Mangan. To chase away a pain, state it formally and clearly to yourself (for example, "I have a headache and I want to get rid of it at once!") Then state the word on page 81.

A MAGIC WORD TO TAKE YOU PLACES How often have you found yourself in a situation where you need transportation immediately. You have no car. There is no bus in sight. No telephone. What would you give to utter a single word and have a friendly person appear and offer to take you to your destination? Sound impossible? Don't be too sure. "Too many incidents have happened all over the country," says Mr. Mangan, "to dispute the power of the switch-word when a dire need for transportation presents itself."

GETTING OLD TOO FAST? "After middle age, we are conscious of getting older," says Mr. Mangan. "To save your essential youth, no matter what the chronological facts are, switch on your youth-saving machine with one word!" (See page 140.) And he goes on to say, on page 167, that this very same, "magic switch-word" will help you "stay young and look young *immediately!*"

week I have ever lived. I felt a mysterious aura around me . . . I was living perfectly.

As one perfect day followed another, the revelation came to me that this actually was heaven on earth!

MANY WORDS DISCOVERED!

What I did not realize at the time, but what my subsequent researches revealed, was that I had accidentally stumbled on *THE MASTER WORD* that controls all inner powers . . . and that there are actually many such magic words, one for virtually every power, every desire! And they work!

I then put myself to the task of listing these words, and testing them to see if they'd work for other people. The results were *astounding!* I then put these results, together with the words themselves, and the technique for using them, in a book which I called *THE SECRET OF PERFECT LIVING*. You'll find full details of what my book contains on this page!

Discover the new, beautiful life it offers you. This value-packed book is sold *nowhere else than through this ad alone!* So, why not send for it—profit from it—today!

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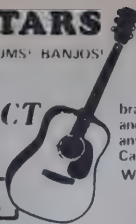
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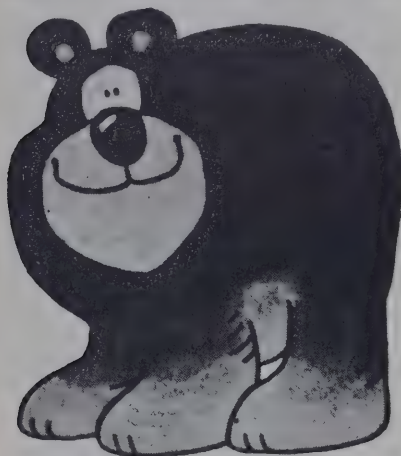
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OPEN

(As recorded by Smokey Robinson)

**PAMELA MOFFETT
MARVIN TARPLIN
WILLIAM "SMOKEY" ROBINSON**

Open my love for you is open
Yeah my love for you is open to
whatever you wanna do
Yeah well my heart door is open
No more closed in feelin's ooh
All the signs are flashin' a warm desire
The welcome mat is out for you to come
and inspire
Open you don't have to knock to come in
And let love begin yeah
Unfolded arms are opened to embrace
your body
With all the holdin' two arms can give
For as long as we live yeah
Want you to know that just havin' you
that is the key
To what's been locked up inside of me

Open, open hey oh yeah ooh.

Open ooh my mind is holdin' open
house
Suggestions that you're ready to make
Oh I'm ready to take oh yeah oh open
My love for you is open
Well and all the stops can now become
go
If you make it so
Oh yeah tell 'em 'bout a havin' just
havin' you
That is the key to what's been locked up
inside of me
You got me open
Well everything is open
Everything an' everything that I-wanna
do
Is depending on you
Oh don't you know that my life is wide
open
Well, well, well open, open, open.

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pany.

LET'S GROOVE

(As recorded by Archie Bell & The
Drells)

**G. McFADDEN
V. CARSTARPHEN
J. WHITEHEAD**

L. HUFF

Let's groove
Ev'rybody groove
Let's groove
Ev'rybody groove.

Get up outta yo' seat an' move to the
beat

An' dance, dance, dance

Come on get up outta yo' chair
Let's go ev'rywhere an' dance, dance,
dance

Come on, come on out on the floor
Let's get down some more an' dance,

dance, dance
Ev'rybody let's groove.

People near an' far no matter who you
are

Let's dance, dance, dance
Come on catch the groove

Then you'll wanna move an' dance,
dance, dance

Let the music take yo' mind it'll soothe
you ev'ry time

Dance, dance, dance

Ev'rybody let's groove

Ev'rybody groove

Let's groove ev'rybody groove.

Ev'rybody young an' old

Let the music touch yo' soul

Come dance, dance, dance

Come on get out on this floor.

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Music.

LET'S MAKE A BABY

(As recorded by Billy Paul)

**K. GAMBLE
L. HUFF**

Come on, come on

Let's make a baby

Oh baby come on, come on

Let's bring another life into this world
A little boy, a little girl.

place you'll be forever more, forever
more

So baby come on, come on.

I want my baby to have shiny eyes like
you

I hope an' pray that he smiles the same
way you do

Hey don't be shy, don't be shy

Let's be fruitful an' multiply

Cause by my side, by my side is the
place you'll be forever more, forever
more

I say come on, come on.

Let's put wisdom in his head

So he'll never look back

He'll look straight ahead

We'll teach him the truth an'
understand the meaning of it all

So he can walk aroun' with his head up.

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Music.

How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

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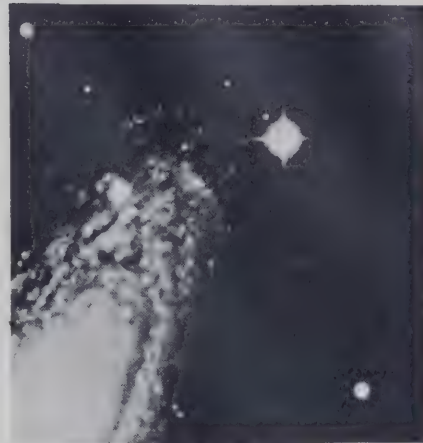
And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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- How to get something for nothing
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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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Scott Reed

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H.P. INTERVIEW

(continued from page 29)

England.' Use ta be when we did a recardin' here, some guy in England get it an make a stamper from da recard and pirate it. We went to England to see what's goin' on. He knows what he's doin'; what's goin' on. I was wit CBS first and did one recard in London called *Reggae On Broadway*. CBS never looked like dey know what's happening.

HP: *Has your success put much pressure on you? Do people expect you to pave the way for reggae?*

Marley: Ah don' feel da pressure dat much. I know what dere talkin' 'bout still. Dey use me for a vehicle.

HP: *Are the Jamaican politicians who now recognize your power also using you for a vehicle?*

Marley: I don' wan' get involved wit certain t'ing I don' know about, but politicians wan' get people ta vote for dem an dey take every vote anyway dey can get it. Reggae always been da people's music.

HP: *There are also a lot of famous musicians attracted to you in the U.S.; and of course, they're doing reggae tunes — like Paul Simon, the Rolling Stones, Clapton — to name a few.*

Marley: (big smile) Is dat goin' on ovah dere? I haven't noticed.

HP: *There was a star-studded reception for you at the Roxy in L.A.*

Marley: I really ap'preciate dem comin' because it's da music, da musicians. Check me now. It say "da singa's and playa's of instruments shall be dere" — even if it da Roxy. I can't explain it, o'derwise people try an stop it. But we know it's gonna happen. We know. Glad dem come.

HP: *Do you feel American record buyers are hungry for new stars — like Bruce Springsteen?*

Marley: Well, ah feel like American recard company spend a lot a monee on dis type music, so when it come out, dey mus' try certain t'ings. Reggae goin' get da real fight, if it don' get it already. All dem companies once try stop it, but reggae t'ird world music. Can't get bought out. Timeless.

HP: *You were recently in that States. Have your impressions changed any since the last tour?*

Marley: I feel da same way. Jus' passin' t'rough.

HP: *What about ganja (marijuana)? It's been slowly gaining official acceptance in the States, but it seems to be a different story in Jamaica — even though it's connected to the Rastas in a religious fashion.*

Marley: Herb is healin' of da nation — physical and spiritual. You fin' dat da guy who drink beer — an he mus drink plenty beer for get ... feel how we feel from dis — he feel a same way but he t'ink differ'nt. Plenty people afraid for dis t'ing for dey know if yar conscience not right, when ya smoke, it show yarself too much an ya might be enuf afraid a yarself ta get all



Michael Putland

nuts an mad. Dey don' like it 'cause da healin' of da nation is like *magic*. It bring out yarself, yar conscience an all a da t'ings ya do — right in front an show ya. Some peoples can't stand dat, so dem say dey don' wan' no one smoke it. Dey say it's a bad t'ing. (laughs)

HP: It's hard to see yourself.

Marley: An dat's da t'ing ever'body hide from. Dem don' wan' face it. But ya have ta face it, wedder today or tomorrow, an ya know if'n yar wrong or right — inside ya, ya know ever'ting 'bout yarself. Da Devil don' wan' ya ta smoke herb, 'cause when ya see yarself, ya stop yar wickedness 'cause ya know it's bad. Once ya smoke dis, ya have a good quality, 'specially if ya use it for a spiritual t'ing. I cannot use it jus' ta get 'igh. It don' do dat. It inspire. You can t'ink good t'ings an clear out yarself.

HP: What about the legalization of herb here?

Marley: Mr. Manley (Prime Minister) himself, maybe like, say legalize it some way.

HP: Ever since reggae started becoming popular in the States and your records selling, you've done lots of interviews; many of them here at your home. What do feel about this procession of people coming to ask you questions?

Marley: Well, all dat I ask is dat da people who ask da questions get da right unner'stanin' fa what my deal is and try to deal wit it righteously. Plenty times, plenty guys write for dere kicks and turn it into a joke t'ing. It's serious.

HP: A joke?

Marley: Yes. Some say what go on a joke; like da unity and da philosophy. But maybe it's 'cause dem can't unner'stan' da words. Someone mus' explain what's on da tape recarder; sometimes have more den one meanin'. But I make no bus'nass 'bout dem comin'. It's part a what I do.

HP: How long do you see yourself in this business?

Marley: Well, me create dis bus'nass, mon. It come from da roots

HP: Do you see your music changing if you eventually go back to Africa as is the Rasta prophecy and dream?

Marley: Music? I love music. Do music anywheres. Change? Yeah, change from dem type of song ya fadder sing to a new song. Ya can't sing ya fadder's song in a strange land. Dey don' wan' know 'bout it.

HP: Would Rastas settle for making Jamaica their home?

Marley: We no settle for Jamaica. We like it, but Jamaica is spoiled. Da history of Jamaica is in prophecy an dat no man can change — just like if ya have an egg dat break. No one can put it t'gether.

HP: No way to fix it?

Marley: Only if we bow to da colonial type t'ing dem have here still. An den ya have to be what dem want instead what ya wan'. We check out da system and da system say death. Rastaman say life.

HP: Anything else before we go?

Marley: Been a long day, mon. (He strikes a match, puts it to a newly rolled spliff, takes a deep drag and smiles through the smoke. Yeah mon.)□

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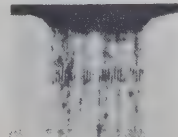
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MICK JAGGER

(continued from page 33)

Why don't people know how funny you are? "Think I should go on talk shows?" Would you? "I've done hundreds of them. In the early days, we used to do one every week. I can't remember the names of them anymore, it was 1965 ... all those local ones ... Mike Douglas, whatever, anything. And they'd say, 'ah, long hair' ... I mean the only reason to *do* those talk shows is to hustle books."

But you do know, don't you, that people really think of you in a totally different way than you Really Are? "MMMmmm, what about Jimmy Page?" Huh? "What about Peter Frampton?" No, I don't think there is as much mystery about him. "Yeah ... mmmmmm yeah, yeah, yeah ... But what can you do? You can't go around worryin' about what people think and what their impressions are. Shoutin' 'I'm not *really* like that, if you *only knew* me! You'd think I'm such a *nice person* ... I write about my *daughter* ... and, I'm really very funny, actually, according to Lisa Robinson. I'm not really the person you think I am.' "

Well, maybe the people who write about you are boring. "They are. They are

boring." So you sound boring when they write about you. "But it's very good to have fun with them because most of them are so *serious* ... everything is so serious ... I mean how can I be expected to JUMP from Queen, to politics, to is - there - life - after - death, and take it all *seriously*?? But they do, and they think it's all very serious. They think that journalism is a serious profession."

Yes, well. Do the Stones spend more money than ... "Than *who*??? Than Queen? Have you seen Queen's clothes' bill??" Ummm ... the stage ... "I never took the Starship from Los Angeles to pick up a girl." Well, there are groups, I *guess* who spend more money on sound and lights ... "OH YOU THINK SO ...

hahahaha ..." Okay, so you *do* spend more money ... "Yes, I do, but I'm learning to spend less and less. I'm taking lessons from *@#%\$. Anyway, if anyone objects to us spending alot of money on the shows, will they please write to the magazine you read this in, and it'll be forwarded to me and next time the shows will be MUCH CHEAPER." Well, the outdoor shows this summer would be cheaper, right, no special stage ... "Cheap?? CHEAP?? Nothing we do is *cheap*. How *dare* you?? We spend at least thirty percent of the gross if not more on the staging, and that's not wasting money on champagne and limousines *as you know!*" □

To be continued.



Hiro

"Of COURSE I play instruments ... anything you want. I play anything, man ... I haven't played violin yet."



"You can't compare this with 'Exile' because that was a double album. I thought 'Exile' was pretty straight rock and roll ... to me..."



Richard E. Aaron

"I can't really remember the last album. This is a better album, in a way. Just 'cause it's newer, I guess. It's a better sound. We really got a good sound on this..."

GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

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"D----- J----- W--- N-- T----- I- M- L-----"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

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When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!



Try this Chant for Riches (see page 53) without risking a penny. See details below.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k-- I l-- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

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FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p----- u----- l-----"
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b----- t- m----- o- p----- h----- p-----." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o- w- c----- p----- a- c- s----- a- p-----" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i----- m- m----- a- b----- c----- w- t- p----- p----- o- r----- g----- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w----- t- s- o- o- t----- d----- s- l- c- p- t- s-----." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

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(continued from page 9)

one though was a classic experience. It was one of the more important experiences that I've ever had, seriously. Not on a film level, on another level that I can't explain in such a brief meeting. He has a depth, and a quality as a human being that I admire, and tried to wallow in as much as possible, actually. Tried to soak it up and hope that I took a little of it with me. An excellent man, fabulous. That was good, also the film was good fun, and I picked it up quite quickly. Nick says so as well. Yes ... I know where my baskets, and my eggs are, deah." Flash of the eyes, toss of the head, laughter all around.

David suddenly says, "Oh *do* put that thing down, my love," (referring to the tape recorder I'm holding), "I mean I don't mind it, but..." (I say I'm paranoid that his voice won't be heard if the machine is on a table, yet with this Sony TC-55 one can be heard across a room...) "Well, I'm paranoid as well. I mean I haven't talked to you for ... how long? ... and no matter how many of these things I've done, I'm not in my element when I do this sort of thing." (Oh, wrong. He's very much in his element, directing it, as it were...) "Well, I wish I could stay with someone for three weeks, and then sort of ... I mean I always feel that afterwards I've done a sorry job. You know, 'oh, did I tell them enough about myself', 'were they impressed enough', 'do they know I'm a man of many talents' ... it's really tiresome. Oh well, we've all got our props. You've got that machine, I've got this bottle of beer today."

He suddenly says, "I wish I was a farmer..." What? The *land*? Like Tara, Gone with the Wind...? "Well, I could do something wholesome and invigorating," he laughs.

Care to comment about your recent, and seemingly constant managerial problems? "I suggest you read up on cases of Rolling Stones, Beatles, that kind of permutation ... it's my boring case as well. The usual story." Well, you did set up a situation around you that was rather unique. "It certainly was unique, my dear," he laughs, "I'm completely responsible." Do you miss it? "No," he laughs harder, "do you?? It was funny at the time ... Main Man ... funnier now. Tragic at the time ... tragic now."

What music do you like now? What do you think about what Lou's doing? "To be honest, I haven't heard the last two albums ... I heard 'Metal Machine Music', he brought it over ... but hmmm, Edgar Froese (spelling?) I like, oh dear, this is going to sound like I'm dropping the ultimate unknown names ... I mean who do I like. Christ, it all stinks in general."

Pressed further, David says, "Eno — I quite like Eno. I'd like him to be in Iggy's band, actually. How gauche ... No, actually, I'm getting Iggy an all-black band of ex-basketball players..."

"I like Bryan Ferry. He's much better than I am as a writer, I've not seen him

onstage for awhile, but I thought he had the makings of a good film actor ... I'd love to direct him in a film. I think he's the most talented thing to come out of England, whether he knows it or not. I think - oh, he's going to hate this - but I think he should lose his band, quickly, they're holding him back in this country, and he better be fast. And he's gotta do it now. Bryan, dear. There's nobody else."

Talking about Love ... "Oh, they're all so sex-mad here," he laughs, "it's all they want to talk about..." No, not about sex, about how you likened it to religion, on Dinah Shore ... "Well, that's sort of it in a nutshell, it puts over the feeling close to what I really believe. If I started to preach and spout what I really believed in I would be off the program in fifteen minutes. Pure boredom, and I can never find the words for it anyway." Are you really disciplined against falling in love...? What, falling in love?? Oh no, I'm very susceptible to all of that. I love it, come on, take that away from me and there'd be no emotional life. I'm terribly emotional. I'm everything. I'm spiteful, I'm tedious, then warm and loving and such great company ... debonair and charming and a horror, I go off at the mouth and get very tyrannical and then again I'm very philosophical, with my heads in the clouds. Heads," he laughs, "now *there's* the sign of a schizophrenic ... 'got my heads in the clouds' ... and I want to keep all those. Anyone wants to take those away from me I'll sue 'em. I'm getting used to suing people."

When you look back on your projects, do you feel that they're incomplete ... have you ever felt that's it, you've got it? "No, even when I get dressed in the morning. I can't even brush my teeth without feeling that I haven't done a very good job. I always wish I could do it again..."

and realize that you were good looking? "When I was a couple of weeks old," he laughs loudly, then, "I'm sorry ... I don't know ... ahhh, I *do* remember. I'm not telling you though. (Laughs) I was naked at the time. Then I got 'round to looking at my face..." Did things come easy after that? "Very easy." The ice has definitely been broken.

"I'd be scared stiff if I ever felt that one of my projects had been totally *right*, complete," he continues, seriously. "I would be unbearable if I was at that stage, as a person. Wouldn't I just? I mean wouldn't anybody? If they got to the stage where they thought that everything they did was the cat's asshole..."

What do you think when you look back on your various stages, all those costumes ... "How embarrassing. Actually, it's only embarrassing after about the second or third year. The third year when it came out of being cliché to archetype. Then it started looking good again. There was a point where you go through all this haziness about 'god, that's the most dreadful thing I've ever seen in my life how on *earth* did I wear it', then you go past that and think, 'how incredibly *right* I was'. At the time. It was so tentative all

the way through, and looking back on it, I remember a photo. Of the four of us - the Spiders - at a table at an RCA press reception.

All four photos of really scared little boys wearing funny clothes, and stark light - in fact, that's where I got the idea of bringing back the old Bertolt Brecht lighting - it was so rivetingly *news*. It looked like news, it looked like a news story. Yes, *this* is the popular music social condition. This is what popular music *felt* like, not what it looked like, but what it felt like. This dressup and these faces, all looking out ... and the photos were taken right in front of them so it was like boom, boom, boom; big pictures of pretty David Bowie in the back then these four creatures sitting there, absolutely riveting. And that's when I realized just how good it was, not just it, or me, but the *thing* - what actually went down. *That* was what it was all about. It was a film, it really was."

"It is now a long time ago, 1972, it really is. And I can now be arrogant and self pleasing enough about it to look back on it and know that I did what I had intended to do. Which was bringing a new movement. Whether I was responsible for it or not, but at least a spearhead. To recognize, and be able to adopt a position where I would be able to drag it through, makes me feel good. I've said this elsewhere, but I feel that my contribution to rock and roll is all done. That was it, creating a whole era, by being responsible, by being the one to take the plunge. If I had really fucked up, it would have been dismal ... where would it have gone?? If I hadn't come over here in 1969 wearing that dress, what would have happened? I mean Alice wouldn't have dressed up, they were a punk band at the time, with a great name. With lyrics all about street fighting. Alice and I are very close now, we had dinner the other night. Isn't that lovely," he beams, "having dinner with these people ... Because now I do feel like their grandfather. I tell them what to do."

"I never had any competition. Except Marc Bolan, back in England. Because I had to have a friction of some kind. I had to find somebody I would have friction with, somebody I could compete with, just to get me off the ground. Someone that would give me motivation to *do* the thing in the first place. So Marc was perfect; a friend, gets there before me. I fought like a *madman* to beat him. Knowing theoretically there was no race. But wanting passionately to do it. So when it happened - and now of course Marc and I are best friends, he's one of my closest friends actually ... he's the funniest person I know. I never laugh so much, we're gloriously silly when we're together, you wouldn't recognize either of us. It's lovely, super ... There are some people in rock and roll who are really nice."

"They relax with me. I don't think they expect somebody to intimidate them as much as I often do. Not purposely, but I have learned how to relax a lot in the past couple of years. And I understand my

position and I'm very proud of it, and I think it helps others to relax with me because I know what it is all about. I know everything about this business, how good I am at some aspects of it I don't know. But I know it thoroughly, intimately. And other people no longer have to *be* anything ... and they become different, they don't talk to other people the way they do with me, they open up and bring out these amazing things about themselves. It's fantastic."

I ask if he thinks record companies, film companies are fools, is there a chance of creativity taking over: "Oh they're absolute idiots. Either myself, or ... well, I don't know who is going to do it, but all of us will probably do it. We'll have to get in there and blast open films, television, whatever. Most of it will be done by reversed infiltration and seemingly pandering to a particular aspect, then blowing it apart when you have the position, reputation, prestige, to do that. To change the media, you've got to own it first, haven't you?"

"I've ripped off *Picture Newspaper*, I think it's very good. Good old Andy, he was right, wasn't he? A newspaper with no words ... I want to bring that out again. Absolutely identical to *Picture Newspaper*, but with different pictures. Mostly of me, at first, until it starts selling. And alot of whoever's popular at the time. And slip in a few things ... William Burroughs ... Curlean Photography..."

But if I might add eulogy to eulogy ... I think the whole theatrical, elusive quality of what's gone down has been the most cutting thing. To cut the shit. It has, and it will, mark my words - produce incredibly truthful ... not one of these Dylanesque things, but it's going to bring out a new attitude. A kind of truthfulness. Stark. I mean it's stark, for me it's Man Ray..." (David, are you putting me on? You know that Richard Robinson and Lenny Kaye formed a band in 1969 called Man Ray ... all black and white...) "Oh, that's incredible, but of course, you know that ... And the object of my getting around to doing that, to bringing it *there* ... how can you bring it there until you produce an extreme of the opposite psychic movement? You *had* to be big and fat and puffy and pink and wrapped up in ribbons, and a horrible pink, not even a nice shocking pink, it had to be a tatty pink before it could get anywhere near *real* black and white."

"You can't come out of Dylan into black and white. No way. There's no friction. To cause an art movement, you have to set something up and then destroy it. The whole rock culture has become so self-important that it doesn't realize its incredible strength comes from finding cliches. It is now looking for an archetype *first*; it's looking for a new Dylan, it's looking for a new *Lou Reed*. It's looking for a new something to prove that it really is a culture. It won't get excited by great mediocrity, it doesn't understand itself. And the only thing to do is what the Dadaists, the surrealists did; complete

amateurs who are pretentious as hell and just fuck it up the ass. Cause as much bad, ill feeling as possible, and *then* you've got a chance of having a movement. But you'll only create a movement when you have a rebellious cause, and you can't have any rebellious cause when you're the most well-loved person in the country. What you've got there is ... well, a chance of being the most well-loved person in the country."

Before I leave, David wants to play me a tape he's done with Iggy. It's fabulous, very tense, Iggy's voice is amazing, I note.

"Of course," David smiles, pleased, "why do you think he keeps coming back to me?" We listen, David is immersed in the sound. The publicist says, "I had no idea that he was like that..." "Oh, Iggy's amazing," David replies. "He really has nothing to do with rock and roll, he's in it by accident ... he's just the best..." You must save him, I say to Bowie, with a smile on my face but meaning it. He grasps my hand, nods emphatically. Accompanies me to the door, and in the most charming way, thanks me for coming.

Basically all art, Bowie feels, is a process of destroying what was set up before. So it was with this interview, in a way. At the same time, the encounter served to add to the confusion. I had no desire to find the *real* David Bowie, I fully accept that he is whoever he wants to be at the moment, and adapts totally to whoever he is talking to. He is a fine actor, and he was totally lucid in what he said to me. That in itself fulfilled any expectations, although it did seem like a long way to travel...

I can't get one image out of my mind. At the end of "All About Eve", Phoebe - the girl who has idolized Eve Harrington, (played so chillingly by Anne Baxter), looks in a mirror. She dons Eve's long silver cape, picks up her Sarah Siddons Awards and looks into a three-way mirror. Hundreds of her own images look out at her, and one feels that director Joseph Mankiewicz is telling us that there are thousands of them out there. I keep feeling that there must have been a time when David Bowie looked into a three-way mirror and saw how many David Bowies there could be. He's only just begun. □



"Falling in love? Of course I'm susceptible to it. I love it. Take that away from me and there'd be no emotional life. I'm terribly emotional."

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Paul Rodgers
Rod Stewart
Elton John
Crosby, Stills, Nash & Young
Ron Wood

"Whatever Gets You Thru The Night"
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"Eighteen"
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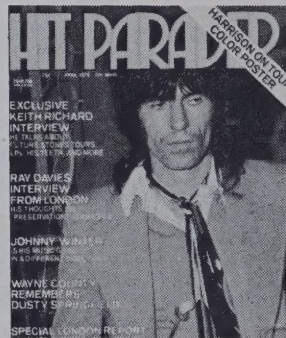


MAR. '75

MAR. '75

John Lennon
Pink Floyd
Mick Jagger
Alice Cooper
Electric Light Orchestra

"You Got The Love"
"Do It (Til You're Satisfied)"
"Nobody"
"Boogie On Reggae Woman"
"Kung Fu Fighting"
"Angie Baby"



APRIL '75

APRIL '75

Johnny Winter
Keith Richards
Raymond Douglas Davies
George Harrison
Fripp & Eno

"Lucy In The Sky With Diamonds"
"Ain't Too Proud To Beg"
"Cat's In The Hat"
"Junior's Farm"
"The Best Of My Love"
"Mandy"



JUNE '75

JUNE '75

Jim Dandy
David Essex
Pete Townshend
Led Zeppelin
Velvet Underground

"Movin' On"
"Sally G."
"No No Song"
"Remember What I Told You To Forget"
"99 Dream"
"Lady Marmalade"



JULY '75

JULY '75

Ian Anderson
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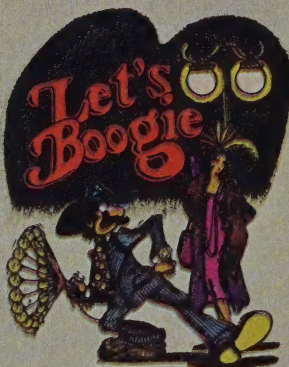
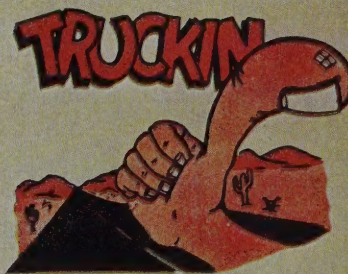
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